

Music Connection[®]

THE ALTERNATIVE MUSIC TRADE PAPER

Record Co. Exec Speaks Out On Industry Racism

BY CONNIE JOHNSON

"Now is survival time," says Dick Griffey, president of Solar Records. "And black music will get the respect it deserves in the 1980's because it's going to be the savior of the record industry."

Solar Records is a two year old RCA-distributed company with recent crossover hits to its credit like The Whispers' "And The Beat Goes On" and Shalamar's "The Second Time Around. People in the industry continue to compare Griffey to Barry Gordy, Jr. (and Solar is located in the same building as Motown Industries); The New York Times refers to him as "one of the most powerful figures to emerge in black music in years," while some critics dismiss the music Solar produces as conservative, light-

weight "escapism."

Neither the praise nor the barbs faze him. Seated in his office, Griffey is an imposing figure. Contrary to his official PR photos, he doesn't smile or laugh readily, and he pulls no punches when discussing racism in the music business.

"Record companies have tried to push any kind of music ahead of black music," he says. "But you've seen the end of acid rock, the Peter Framptons' and disco. None of that will be accepted on a wide basis anymore. The demise of the record companies signals the end of their ability to dictate to the public. They've learned that the only music that didn't have to be returned after being shipped out was black mu-



Solar Records president Dick Griffey

sic. And they realize that their success depends on their willingness to sell black music."

Griffey contends that the popularity of supergroups like The Bee Gees, Pink Floyd and The Eagles "can be attributed to their

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Country Award Sweep By CBS Causes Furor

BY ROB SIMBECK

"The suggestion that one group of members controls the voting outcome is not only irresponsible but untrue.

—Bill Boyd
Academy of Country Music pres.

Bill Boyd was being very low-key, which was somewhat of a surprise, since his Academy was at the center of a genuine industry controversy. The only time irritation crept into his voice was when he read the quote above from the Academy's formal comment on the "bloc voting" flap involving Columbia Records and this year's Academy music awards.

Columbia admitted in the *Nashville Tennessean* a week after the nationally televised awards program that it had enrolled 300 of its employes in the Academy over the last 18 months, and at least one executive said bloc voting had been encouraged.

The admission came in a year when all the major award winners—Larry Gatlin (Top Male Vocalist, Single of the Year, Album of the Year), Willie Nelson (Entertainer of the Year), Crystal Gayle (Female Vocalist), Moe Bandy and Joe Stampley (Vocal Group), Bandy (Song of the Year), and Lacy J. Dalton (New Female Vocalist)—are on the Columbia label.

Boyd, while not downplaying the publicity surrounding the incident, declined to add much to the initial flurry.

"I don't like to pour gasoline on fires," he told *Music Connection*.

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Phonogram/Mercury A&R Seeks World Wide Product

BY BEN BROOKS

"This business about going out and seeing bands intrigues me," says John Stainze, west coast director of A&R at Phonogram/Mercury. "I have a theory that although local performing bands may get discouraged and split up, bass player from one group will get the guitarist from another and a second generation of new wave bands is going to show some real strength."

Having arrived on these shores from his A&R post in London merely six months ago, Stainze has the objectivity and experience to make such a prediction. "The scene, as it is at the moment in LA, parallels London three years ago when punk was really hot," he says.

Stainze, who is clearly as much a fan of music as he is an executive, is in a unique position. Having been through London's frantic musical evolution of the last five years, he brings a special perspective to the west coast. "It became evident to the company that England had three years experience over America," he explains. "It made sense to have someone here who could anticipate the trend."

The 33-year-old one-time singer, disc jockey and part-owner of Moondogs, London's hip singles record store of the early 70s, Stainze went to work for Phonogram A&R in 1976 after develop-

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Country award-winner Lacy J. Dalton reviewed. (see story on page 14)

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World Radio History

IN THIS ISSUE...

Dick Griffey, President of the L.A.-based Solar Records, talks to Connie Johnson about a variety of topics that are sure to turn a few heads. Griffey exudes confidence and cockiness, and his remarks about the Black Music Community are certainly provocative.

What do Mickey Mouse and Top 40 have in common? They both reside prominently in Orange County. Our O.C. correspondent Terry Hall provides a valuable overview of the scene down south.

Our interview with John Stainze of Mercury Records is #15 in an on-going profile of record co. A&R departments.

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FEEDBACK

Dear *MUSIC CONNECTION*,

Thank you for keeping me connected. A few months back I was in a car wreck. That put me in the hospital and off the streets. We had to cancel all our gigs for the next five months, because I broke my ankle and I couldn't play my drums. Lying in the hospital thinking I had missed my shot at the big time, my copy of *MC* showed up. You entertained me with your interviews and kept me up on what was going down.

Chowski for nowski.

Sincerely,

Waldo

Bonaire Music

writers (the kind who write about love-ights, gotta-be-free, thirsty boots, et al) who need the money and are willing to scribble off Nazi tracts, praises of Neil Diamond and other equally contemptible tripe. Like your Mr. Press points out, the latest Ronstadt drivel is a landmark in a field of sniveling god-awfulness. I'm only sorry he wrote it up before I got around to it.

Keep up the good work. An industry like the music biz needs vicious critics.

Sincerely,
Jim Dawson

Dear Editor,

After reading your great review of The Busboys, I decided to write about my experience in trying to get started as a rock 'n' roll vocalist (who 'incidentally' happens to be black). Since the middle of last year I have been seriously trying to get my career "off the ground" without much luck. I am a subscriber of *MUSIC CONNECTION* and have placed scores of ads in all the sections. As far as most potential collaborators/musicians are concerned, I have two things going against me--I'm a black who wants to do rock 'n' roll ("They'll never go for it") and I'm inexperienced. I've had lots of phone calls, but nothing really positive. Until a few weeks ago, I had no idea that there were other black rock 'n' rollers trying to make it--against all the odds. Now after reading about The Busboys I am more determined than ever to make it. I won't give up. It's time to place new ads! I have a slightly different approach, however. Since I hate labels like 'black rock 'n' roll band,' I am planning to front/form an all-white four-piece band, and instead of doing clubs, I'm aiming for an audio/visual demo to send to managers, lawyers, producers and record companies. I know that this is new territory, so it will take the backing of someone with enormous clout in the industry to say, "Give it a go." I think the time has come. Hopefully, I'll get the chance--actually I think I will (with a little help from my ads in the *MUSIC CONNECTION*).

Sincerely,
Franz Reynold Flowers

To The Editors,

What a great issue! You folks are sure improving. Thank God for a paper that's not afraid to print some good solid criticism. The Denny Bruce interview was great. As far as many of us are concerned, Bruce is one of the few honest people in this town. And up till now, nobody's given him a forum to speak his mind. For that you deserve credit. Also, I love Cyril Press' take on "Bios". He really hit the nail on the head. We laughed ourselves silly, but like all good humor, the element of truth is what made it work.

In leveling shots at the industry such as Bruce and Press have done, it makes those of us out here who are struggling against what seem like insurmountable odds feel that there's some hope that somebody else feels the way we do.

The truth is a rare commodity in this town. We can't really look for it in the newspapers or any of the trades. So with articles like these, you're filling a gap that must be filled. I'm crossing my fingers that you won't buckle under to the political pressure that you are no doubt experiencing. Don't quit on us now. We need you!

Sincerely,
Merry Kibbee

Dear Editor,

You guys hit it right on the head in that column about record company press releases. As a sometimes reviewer for the *L.A. Weekly*, I'm quite familiar with the flatulent, babbling, slobbering hosannas that accompany those free albums. I don't know where the companies get the people to write those things, though I'd guess they are part-time song-

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LOCAL NEWS

PAULINE BLACK of The Selectors told MC recently she hadn't had much time while in LA to do more than play the band's Whisky gigs. Asked for what she had seen, she said, "Well, both sides of Santa Monica Boulevard...in a car." She'll get another chance, though. The band cancelled the third of its three nights at the club, and will make it up some time before returning to England in a few weeks to record a second album. The band has had time to see much of the Pacific Northwest while touring there recently, and Pauline says she's been very impressed with the region. The Selectors, of course, had had phenomenally quick success, appearing with The Specials only a few weeks after forming in their native Coventry in June, 1979. Pauline was definitely glad it happened that way, judging from her reaction to the reminder that it



often takes years for a band to make it. "It must be really boring," the singer said.

JAZZ FANS, UNITE: A Buffalo, N.Y. musician and stamp collector is leading a campaign to get the U.S. Postal Service to issue stamps commemorating famous jazz musicians. A number of other countries have issued stamps honoring giants in this uniquely American musical field, but the U.S. has never done so. Campaign organizer Lee Bash, among the best-known of the country's stamp collectors, says he'd particularly like to see Duke Ellington, Louis Armstrong, Stan Kenton, Bessie Smith and Charlie Parker honored. He says at this point he needs letters of support, which can be sent to The Postal Administration, Washington, D.C., or to Bash himself, at 122 College St., Buffalo, N.Y., 14201

WALL OF VOODOO, the heralded LA electronic ensemble, has joined forces with phantom label Index (also LA-based) to produce a four-song EP. It includes Voodoo's now-legendary rendition of Johnny Cash's "Ring Of Fire." That song, incidentally, will be included as part of Blondie's contribution to the forthcom-

ing soundtrack to the film "Roadie," due for release in early June.

GUITARIST/VOCALIST VELVERT LEE, whose Gulf & Western LP featured Knack member Prescott Niles on bass, is back in action. He has done recent session work for Arthur Lee, and lit up the stage when he walked out unannounced recently to join Arthur at The Troubadour. He is currently auditioning bass and drums at LA's Mars Studios and can be reached at 213 272-4447.

SHANDI'S DEBUT ALBUM will come out on schedule after all. A County Superior Court judge has turned down a request for an injunction to block its release, saying to do so would be detrimental to the artist's career, but would not harm those seeking the injunction. McKay Productions and McGee Enterprises had sought to stop Dreamland Records from making the May 21 release.

BOOM! Pearl Harbor and the Explosions have split up, leaving the Bay area with another day that will live in infamy. Pearl left recently for England to pursue her career there. Two other members have joined The Soul Rebels, another

Bay area band. Sources say the split was over musical differences.

MARLEY, TOSH TEAM UP AGAIN: For the first time since 1973, Bob Marley and Peter Tosh have united on vinyl. The occasion was a new album by Pecker, the percussionist for the Yellow Magic Orchestra, recorded in Kingston. The Wailers appear on three tracks, including a new version of "Concrete Jungle." The Tosh band plays on the other tracks. Negotiations are underway for an American release.

WHY DON'T THEY TELL US AHEAD OF TIME? One recent night during the taping of George Benson's new album, a few friends joined him for a late night jam. The friends? Stevie Wonder, Lee Ritenour, Richard Tee, George Duke and Herbie Hancock. Producer Quincy Jones got it all on tape, but there's no word on whether it will be included on the new LP.

NO MORE BALLADS: Rocker Alice Cooper says his new album will kick off his entry into the 80's with "more rock 'n' roll, no more ballads," and a sound that is "a lot more severe dramatically." Production whiz Roy Thomas Baker

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LOCAL NOTES

handled the album, since regular Cooper producer Bob Ezrin was frazzled from a year and-a-half in the studio with Pink Floyd's *The Wall*. Baker pulled this album off in four weeks.

WHAT WITH THE LINES between various musical styles blurring somewhat, it's not always easy to tag a group with a specific label. In our May 1st issue, we listed Jerry Riopelle as a country act in our Live Action Chart. Jerry informs us he is not country and doesn't want that label. He didn't know exactly how to define his music, seeing as how the band is highly eclectic, but we settled on "funk rock with a lot of influences." Of course, Jerry, that doesn't help us figure out where to put you next time you pack 'em in at The Palomino.

MONEY FOR THE JUDGE: Sure, rock stars hold benefit concerts for charitable causes and for politicians, but for a judge? Yes. Eddie Money, The Beat and The Rubinoos will gig May 24th for the benefit of Alameda County Judge Mario Barsotti, who is fighting a recall movement initiated by a group of tenants he evicted from their house after a year-long legal battle. Incidentally, Barsotti is related to two Bill Graham employees and both Money (who lives near the judge) and The Beat are managed by the Graham organization.

GEORGE BURNS and John Denver will co-headline the Universal Amphitheatre for four nights beginning Sept. 25. They will be closing out the 1980 Amphitheatre concert season. Denver last headlined the facility in 1975. The \$20 tickets are available by writing Universal Amphitheatre, PO Box 8910, Universal City, Ca., 91608.

MIKE LOVE recently formed a new feature film production company in conjunction with his "Love Foundation" in Santa Barbara. The company, Meleco, is headed by Clint Lee. "We are mainly interested in projects with redeeming social value," Love said. "In other words, we are looking for

material with content and meaning. Information can be obtained from Patty Lee at (213) 855-1444.

HELM RELEASE: Screen Coal Miner Levon Helm has a new MCA album due out momentarily.

THE BUFFALO NICKEL JUG BAND took first place in the band category at the Cal State-Long Beach 49er Banjo, Fiddle and Guitar Festival held in front of 7200 partiers recently. The prize was two hours of free recording time at Overland Studios, Costa Mesa and \$50 in instrument repair by World Of Strings, Long Beach. Other winners: Tom Spohnheim, fiddle competition; Tom McCoy, miscellaneous instruments (washboard); Melanie Horby, guitar; Steve Block, banjo. Each won a new instrument donated by World of Strings. Headline talent included Steve Goodman, Emmylou Harris and The Hot Band, The Marc Savoy Cajun Band, and Buck White and the Downhome Folk. Judges were Carl Johnson of The Hot Band, Jethro Burns of Homer & Jethro, Tim Waite, president of The American Fiddlers Assn., and Hugh Cherry, former program director of KFOX radio. This was the eighth festival, and at least three record companies had representatives in attendance.

WARNER BROTHERS has announced that it plans to release a "book of the road," a technical encyclopedia detailing information for producing major shows around the country. It deals with the technical requirements for rigging, staging, full sound and lights and everything else for producing a major tour. Side goodies like hotels, restaurants, studios, stores, spas, etc. will also be covered. It will be distributed within the industry. For info, call Warner Bros.

MAGIC, MIME AND MUSIC will all be part of the Memorial Day Music Festival, to be held Saturday, May 24th from 1 to 7 p.m. at Devonshire Downs in Granada Hills. Mike Pinera, Avalanche, Lace, Mariner and

Grady Sain will be featured performers, and a wide range of other entertainment will be available. Tickets are \$5 (\$6 at the door) and can be obtained at Tape King & Music World, Simi-Tempo Records, Northridge and Granada Hills, Moby Disc, Sherman Oaks, Driscolls Music, Thou. Oaks.
KNACK DRUMMER Bruce Gary will step into the producer's slot twice in the near future: once with former Doors guitarist Robbie Krieger on a direct-to-disc LP, the second with former Spirit guitarist Randy California, on an album project engineered by David Briggs, who has produced Nils Lofgren, Neil Young and Crazy Horse and others

THE MOTELS played unannounced at Club 88 on May 6th, and there are strong hints there's more to come before the official live debut of their second album, "Careful," set for June 13-15 at The Whisky. The album will be released June 7th. The band was in top form, playing for an ecstatic full house, and drummer Brian Glascock provided one of the evening's finest moments when he drummed his way through the evening's second blown fuse, sans power. Singer Martha Davis said later the new album's music reflects the entire band more than the first, which showcased her songwriting. She is obviously excited about the product. They will play LA for a month, then tour the U.S.

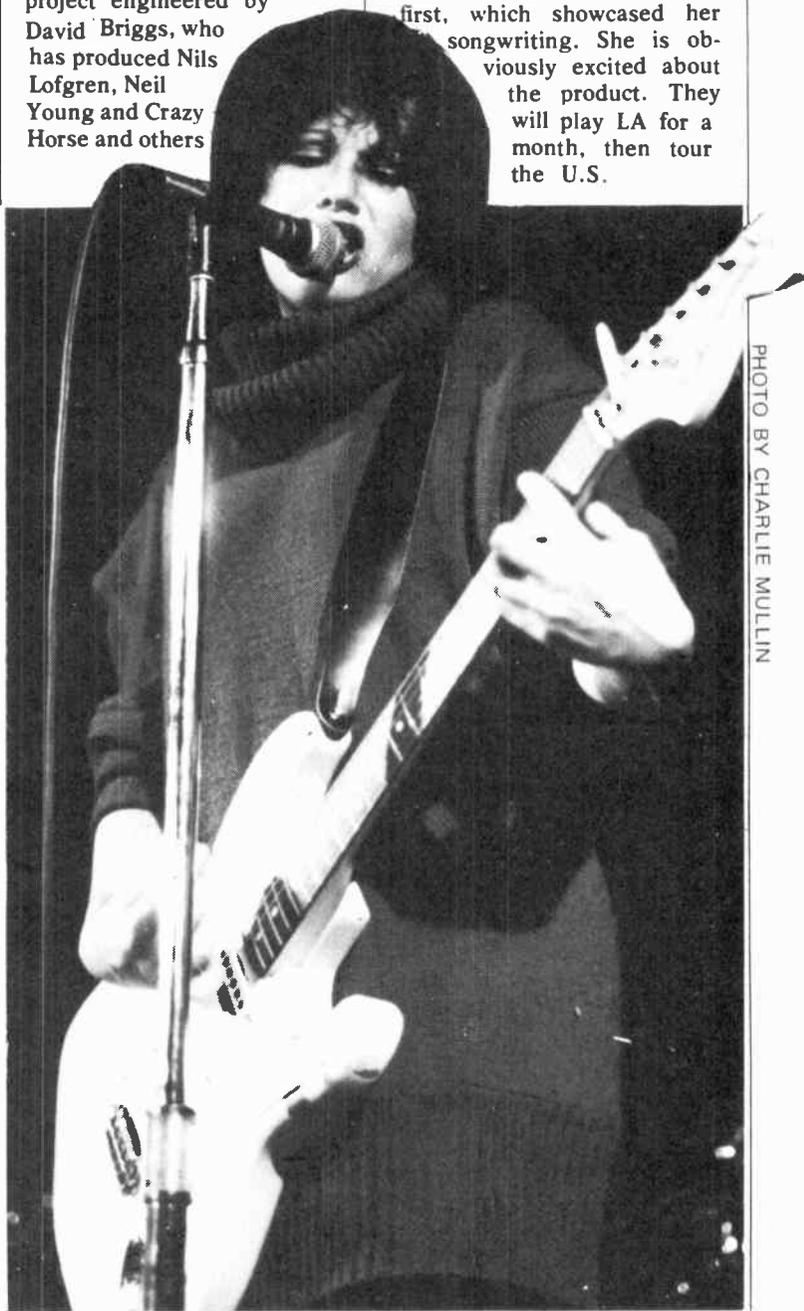


PHOTO BY CHARLIE MULLIN

Glamorous, Prestigious, Luxurious— Hollywood Bows To Berwin

BY BENJAMIN KREPACK

It used to be that Hollywood Glamor—and its attendant beauty and prestige—was equated solely with the movie industry. Today, although film-making insiders are still living that life, it is the music industry that is moving closer and closer to the fulfillment of that ultimate Hollywood Dream. Many of the industry's beautiful people and their life styles are slowly gathering under one Sunset Boulevard roof in a gigantic, multi-faceted, multi-million dollar structure called the Berwin Entertainment Complex.

What used to be the Hollywood Athletic Club in the 30's and 40's, where the likes of Buster Crabbe, Johnny Weismuller, Rudolph Valentino and Douglas Fairbanks, Jr. worked out, swam, and sometimes lived, will now be the home of various record company offices, recording studios, and a legitimate ultra-modern theater that will serve as a top showcasing venue.

"When you walk into the front door, you walk into Hollywood," says Irene Simmons, Assistant to the President at Island Records, one of the first record companies to become a tenant at the complex. "Anything

in the Music Business is right here. It's not difficult to get to know everybody when you're working in the same building with each other. I would never want to be in Burbank. This is the perfect place—right here in Hollywood."

The rebuilding of tinsel town as a focal point of glamour and prestige is the main purpose of the Berwin project, according to Bob Weber, Building Superintendent and right-hand man for Gary Berwin, the owner of the complex.

"This is luxury personified," says Weber, referring to the antique furniture, the textured walls, and the intricately designed domed entrances to every room of the nine-story tower. "This building is not being modernized" continues Weber, "as much as it's being re-constructed and refurbished to look exactly as it did when the elite of Hollywood resided here."

Besides Island Records, other companies that have taken up residence at the exclusive complex include Cloud Nine Productions, Haiku Records, Harlequin Publishing Corporation, Ackee Music and the offices of a very famous and successful rock group.

The showcase theater, which will be called "The Hollywood Music Hall," will comfortably seat about 400 people. The room is strategically designed like a college lecture hall so that waitresses will not have to squeeze through tables and chairs to take orders. Video tape facilities have been designed with the hope that the taping of a show will not affect the audience's view. According to Weber, the artists that have already made firm commitments to play on the new stage include Stevie Wonder, Elton John and Bette Midler.

The pool area is being renovated into an exclusive international eating establishment based on the fourteenth century Davanzati Palace in Florence, Italy. The pool will feature floating musicians to serenade the people dining, and dinner for two will carry a minimum charge of \$100.00

The Berwin Complex will also house three fully equipped recording studios, a private membership disco at \$3,000.00 a year per member, a totally equipped and

staffed gymnasium, rehearsal space for bands, a motion picture screening room for private viewing of new films and Hollywood classics, and hotel suites available for \$1,000.00 a night.

There is stained glass everywhere (including the ceilings of each and every bathroom) and parking facilities are currently being expanded to accommodate the fast-rising number of tenants.

Gary Berwin has said that he believes the time is right to establish an environment of the imagination. His investment is estimated at over eleven million dollars, just for the renovation of the building. That figure does not include the undisclosed amount he paid for the purchase of the building, previously owned by the University of Judaism.

"I want people to experience the sense of magic that existed in the F. Scott Fitzgerald period," says Berwin. "That was when a night on the town was truly an event!"



BY CYRIL PRESS

Failure Discs

Here are my picks for the very worst LP's of late--an item that will run, basically, whenever the whim hits me. I mean, a guy's gotta have some outlet for the terrible anxiety that builds up after listening to this dreadful crap day after day, right? Sometimes when I get a really rotten album, I'll heave the miserable thing off my front porch... then listen for the sound of screams as it comes hurtling down in the midst of the apartment complex next door. Which is mildly amusing, and does offer some temporary relief. But enough babble. On with this issue's "failure discs."

Danny Kortchmar! "Innuendo"

(Asylum)--The first solo effort from one of L.A.'s most renowned studio brats and overrated guitarists. "Kootch" first made the scene in the 60's by palling around with James Taylor and Carole King (now there was a boring time in music). Presently he's been opening for Linda Ronstadt. Though he's made a big spiel about not using any of his "heavy" pals here, the lines turn up names like Jules Shear, Kenny Edwards, Waddy Wachtel (also a third-rate player) and various other in-crowd luminaries. One cut features the awful Louise Goffin (who Kortchmar produced) shrieking away in the background, while on another, Ronstadt herself takes a chorus in that nerve-racking new wave voice she's recently adopted. The material here ranges from imitation new wave (kind of weird from a guy who's got to be pushing 40) to pseudo Warren Zevon. It's all mildly unpleasant and fairly harmless... until you stop to think how much bread this high-ranking member of the L.A. Conspiracy has been making for the last 15 years or so. Then it gets depressing real fast.

Robert Fripp- "God Save The Queen/Under Heavy Manners" (Warner Bros.) This LP is con-

temptable not so much for its content as for its obscenely self-important liner notes, wherein Fripp proceeds to explain "Frippertronics" as well as giving us a sample of his incredibly heavy-handed poetry. Witness: "remain in hell/without despair/O Urizel/I am resplendent in divergence." Now what the hell are we supposed to make of that? Basically, "Frippertronics" consists of Fripp playing solo guitar over pre-recorded tape loops of himself. Not an entirely novel concept; George Martin used it on "Sgt. Pepper" and John Cage long before that. Yet Fripp--in the tones of an out-of-work EST counselor--proceeds to spew psychobabble about "Audience responsibility," and "attempting to promote human contact," as if he'd found the answer to the world's ills. This pompous drivel is all the more agonizing when you consider that this is essentially "music to space out to," and that same effect can be attained by listening to an old Ravi Shankar LP. "I am resplendent in divergence," my ass.

The Beach Boys- "Keepin' The Summer Alive"

The only thing these guys have kept alive are their massive bank accounts and that revolting term "good vibes." This is abysmal

muck by a band who rank right alongside the Osmonds in my book. They haven't done anything since "Pet Sounds." Still, what can you expect from a group that consists of one certified lobotomy, a drug casualty, and at least two hopelessly blissed-out Maharashi addicts? The inside LP jack boasts photos (probably dregged up from some old vault) of Brian Wilson looking the part of the brooding genius and Dennis Wilson before he lost 50 pounds and started to resemble Charles Manson. And the tunes? A lot of extremely bad poetry (everything rhymes perfectly in true third grade fashion), a couple of fun-in-the-sun numbers (just so we'll know that these guys are still out there, catchin' the big ones), oodles and oodles of that famed Beach Boys harmony (no, they still haven't learned when to leave a hole in the production) and finally, a wimped-out version of Chuck Berry's "School Days" that should prove once and for all this overblown Vegas act cannot rock'n'roll, Jack.



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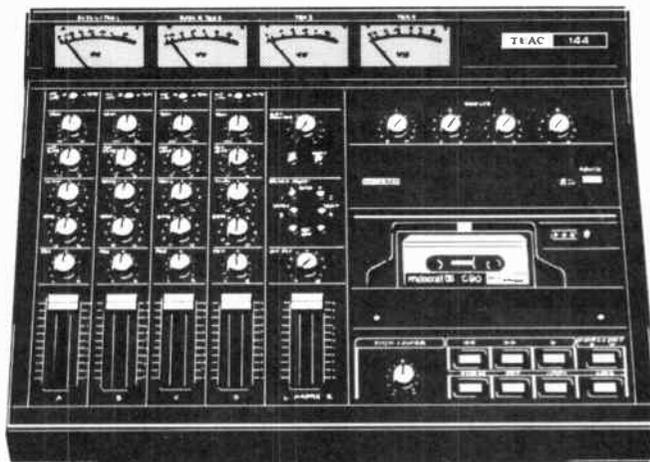
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Phonogram/Mercury A&R Vice Pres. John Stainze

(continued from page 1)

ing a relationship with the company as an independent promotion man, writer/producer of several top ten "Cut-up" singles, and talent scout. During that time he discovered, signed and helped develop Dire Straits.

MUSIC CONNECTION: What is your philosophy and approach to A&R?

JOHN STAINZE: I always say a good A&R person is one who passes on almost everything. I've seen 40 people--I'm talking about 40 acts--and I've gone out and seen two acts a night for five nights this week. I'll probably see a couple more here on the weekend. And my mates at the company say, 'What the hell have you done this week?'

"Well, to me, passing is as important a part of the job as saying 'yes.' In six months time here I've only seen maybe two acts locally that I would be interested in signing. They've been signed to other labels now.

MC: How does the local music scene in LA compare with what's going on in London?

STAINZE: In England kids are forced to get off the factory line. They have the same kind of choice that maybe blacks had here in the 50's or 60's. The pressure to work and improve is far greater in England generally than it is here because musicians here can make very good money playing casuals and top 40.

"You see, in London at the Marquee Club a support band who may even have a contract and draws 50 or 100 people will only get paid \$20 for the whole band. So you know the kids are burning to get out of it and their improvement rate is colossal.

MC: Many bands must die rather quickly.

STAINZE: Well, to get to the

Marquee in the first place, they have to be fairly creative. The bands that make it that far usually don't die out. They really do survive.

MC: Do you particularly like new wave music? Coming from England you've probably had more time to digest it than people in America.



Phonogram/Mercury A&R John Stainze

"The scene at the moment in LA parallels London three years ago..."

STAINZE: Yeah, I like some of it very much. But there's got to be some outstanding talent in this city at the moment who is perhaps a little scared of itself. It hasn't achieved its potential yet. I think the main problem is that bands don't work enough. They need to get bookings across country where they can experience audiences who don't know them. An act can learn a lot about itself that way.

MC: What do you think of radio here as opposed to England?

STAINZE: This is something I'm probably not qualified to talk about but personally I find it real hard to take. I do listen to radio, but probably not enough.

"I'm in the business where I ought to be aware of what's around me but I hear tracks--like coming to work this morning--where I love the song and wonder who it is. Then on comes the news with no announcements! They're still working this FM format of

Peter Gabriel and Abba. I don't see why if my own personal choice is Thin Lizzy, I shouldn't like other things in an AM format, but album oriented.

MC: Yes, but ratings determined by demographic guidelines and sponsorship are the life-blood and govern the programming mentality.

STAINZE: But the sponsor's not saying that you're not allowed to say what the record is, is he?

MC: No, but I think programmers have gone past that. They've broken things down to markets and demographics. They've determined that certain age and sex brackets prefer specific types of music. So it's not necessary to identify verbally what's being played. It's all geared towards a common musical taste--the target audience.

STAINZE: The rating thing is something--as a foreigner--I don't really understand. If someone came up to me on the street and asked me what station I listened to I'd say 'everything.' I listen to any given station until I push the button. I know the whole thing is based around sponsorship, but when the commercial comes on you push the button, don't you? So the whole sponsor/rating thing goes out the door anyway. It's absurd in itself. I know it's the business and the facts of life, but when it's put into its perspective, it limits itself.

MC: Your point is very good because you see things objectively. You haven't lived with it like so many of us.

STAINZE: It's funny what you say about my perspective. Growing up in England I was totally obsessed with American music. You would have never caught me listening to a Beatles record. Why hear The Beatles doing "Please Mr. Postman" when you've got The Marvelettes? We were hearing Alan Freed and other radio broadcasts from America that were destroying us they were so good!

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MC: I've heard that singles are really popular over in England now.

STAINZE: I'm a singles man, but that's not to glorify singles--it's to glorify tracks. I collect singles because I'm interested in the hot tracks from the album. And people say, 'Well, we're not oriented towards singles.' But that's not the point. They're pitting a physical single against a physical album and I'm talking about an aural comparison of a good track versus a mediocre one. Actually, I'm saying the quality overall has to rise. If I could get a great album I'd go for it.

MC: What are you looking for in a band?

STAINZE: I'm looking for a band that I can sell world-wide. If a band is big in LA, it's really important that I can sell it in Germany.

"I've got some interesting figures just the other day that basically show the breakdown of world markets that each territory holds. Essentially, America has fallen down some--it's reached its saturation point for music--and places like Germany are expanding. What I'm saying is it would not worry me if I couldn't get great sales in the US for the first album by a new band if I could get sales in other territories that would make the deal profitable.

MC: So, from your perspective, what are the local bands lacking?

STAINZE: Probably they're lacking a little bit of maturity, songs and realization that it's a business. It's not a story of grabbing an advance and running.

"But let's look at it from a different viewpoint. Managers who've had the superstar spectrum for the last ten years are now saying, 'New wave's happening, so let's go and have a look.'

They're then trying to do business in the existing format. And it's not the way to go about it, because one song isn't enough to get them into the superstar category. The whole situation is moving down to smaller venues with a more intimate atmosphere, where people can dance and feel closer to the bands. The danger is to expect too much too soon.

"Then there are a lot of new

can stick with it longer than that. It has to be a commitment, not just a flirtation. I'd rather get with a band that doesn't have a manager and try to find them one, than have somebody that's going to be a pain for the next two years. MC: Do you feel pressure to sign bands?

STAINZE: Not at all. We've got several embryonic acts on the label, and it's very important that we break them. I'd rather just

"I always say a good A&R person is one who passes on almost everything... In six months' time I've only seen maybe two acts locally that I'd be interested in signing..."

—John Stainzer

guys coming along that are taking these new bands in the wrong direction. You sit and talk with them, but they don't necessarily understand what you mean. The band may be very good, but you've still got to walk away from the situation.

"But signing an act with a label is like living with a woman. Just because she's attractive and good to be with for two or three weeks doesn't mean to say you

sign one band in the next year, and have it be successful all the way down the line. It's not worth it otherwise. We're in a difficult business period at the moment.

MC: What is the A&R structure at Phonogram/Mercury? Do you have other A&R people on staff?

STAINZE: The A&R structure of the company is Bob Sherwood, who is president of the company and is head of A&R as such. Then there's Peter Lubin on the east

coast and myself here. The door is always open to anything new coming in. There is no pressure to sign anything, though.

MC: Like most A&R people, I suppose you don't have much time for unsolicited encounters.

STAINZE: I can't waste office time because I have to make judgments during the day and take care of in-house business. If somebody meets me in a club, I can give them 10 or 15 minutes without any problem. I'm very approachable--I'll talk to anybody under circumstances like that. To me, A&R is not about just sitting around listening to tapes.

"I'm out looking at bands all the time because I think it's good to be visible. I think it's important that bands feel I'm not somebody that's stuck up there that they can't get to. Anybody can get to me when the time is right. But because I give them time doesn't mean I'm stroking them and it doesn't mean to say I'm on the verge of doing something, either. It's just the way I live which is being very involved.

"I really want to sign a band if it's the right band. We want acts. We need acts. That's what we're here for. But we're not here to waste our time either, because it's a business when it comes down to it. But business can, and should, be fun.

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ORANGE COUNTY: Zeroing In For The LA Kill

BY TERRY HALL

In Los Angeles music circles, Orange County is known as the place where you drop acid and go to Disneyland. Beer-bellied tourists in bermuda shorts flock by the thousands to this middle-class heaven and the artistically elite, who have long viewed it as some sort of purgatory, avoid it like the plague.

These attitudes, and the fact that L.A. is only a short drive away, have helped to build the image of the Orange County music scene as one of a second-rate market with second-rate talent. But this area does offer definite advantages to musicians and club owners alike. Music-related businesses are expanding throughout the county and the per capita income is one of the highest in the nation--so there's lots of money to spend, lots of places to go, and lots of clubs to play.

And while the majority of Orange County club-goers are Friday night partiers as opposed to the hardcore musical sophisticates of Los Angeles, they provide a good solid audience for the young musicians in the area. Not as demanding as the crowds of say, The Troubadour or Madame Wong's, they offer local musicians something unique--a place to get their 'cool stance' down--to develop a style, a sound and a following.

In an area with such a high concentration of nightclubs, these musicians, while working toward the perfection of their art, are at the same time able to make enough to pay the bills. "Good"

Orange County bands (those that can pull a crowd and keep them drinking till last call) are making anywhere from \$50 to \$90 a night apiece.

Billy Purnell, 24-year-old lead vocalist and guitarist with Rosedale, a local country rock band, has been performing for little over a year. Purnell's band, which he co-founded last June, has played from five to seven gigs a week, every week, since January Purnell is now making over \$300 a week, has a mailing list of 500, and is fine-tuning his performing style--not a bad opportunity for a kid who was driving a truck a little over a year ago.

Most of the Orange County bands feel confident that the followings they are building here will support them when, and if, they make the move to the L.A. clubs. Greg Tulley, drummer and vocalist with Terrierz, a band that blends new-wavish material, old Stones, country, and original rock tunes into their act, is emphatic about the fact that they would like to play the L.A. clubs and is quick to mention that they could pull their following, just as Phantom Herd did when "we packed The Palomino. (Terrierz is the regrouped Phantom Herd band with a change in management and one member.)

The premier club in the county, the Golden Bear in Huntington Beach, rarely books local bands, even as opening acts. As one local musician put it, "They're really tough, they expect alot." Up until recently, the Bear was the only



club in the area to book name talent. Now the Crescendo in Anaheim and the Cuckoo's Nest in Costa Mesa are doing the same. The Cuckoo's Nest has brought in acts like The Ramones and Iggy Pop. The Crescendo has presented Jefferson Starship and will have Dave Mason on May 27th and 28th. In addition, both these clubs offer a place for the upper crust of local talent to showcase.

The majority of the area's clubs are of the drinking-and-dancing-on-a-Saturday-night variety. Top 40 clubs have the strongest pull in the area, but country rock is gaining a very strong following.

The country crowd in Orange County is made up mostly of nicely dressed kids in \$40 cowboy hats who switch on KMET when it's all over. Even with all the shitkicking and wee-hawing going on, they still can't suppress a good "Whooo-aa" n... and then. The clubs range in style from the laid-back atmosphere of the Cafe Metro on Via Lido in Newport to the Mustang Ranch, Costa Mesa (which has more the feel of a Top 40 club with country flavor) to the semi-sleazy but fun Crystal Saloon in Costa Mesa.

Michael Dixon, co-owner of L.A.'s Harmony Artists and manager of Top 40 O.C. band "Shakey Jake", talks about country music in Orange County: "Just as there once was energy in disco, now there's energy in country." Country is easy to go out and have a good time to, and as Dixon says, "It's not that different. It's been around for years and years and years." New wave, on the other hand, he feels "intimidates people especially Orange County people... It's so different from what's been happening."

Though not the happening that it is in L.A., new wave is

gaining a big following throughout Orange County. The Motels and The Naughty Sweeties played to a packed house at the Santa Ana Clubhouse in April--a club that has traditionally been Top 40. The Cuckoo's Nest and Casablanca, in Anaheim, book a lot of new wave, local talent and name acts like The Specials. Both of these clubs attract strong crowds which should grow stronger as people become more accustomed to new wave.

The strongest influence in Orange County are the Top 40 clubs. While that may change as musical tastes lean to new wave--or even country--Orange County is very comfortable with Top 40. There are scores of these clubs in the area. Some of the most popular are Ichabod's in Huntington Beach, Joshua's also in Huntington Beach and Flanningan's Big Daddy's in Orange. Of the bands that play this circuit, probably the hottest three are Shakey Jake, Jezebel and Slingshot.

Shakey Jake, using the strong following they've built and the expertise and confidence they have acquired, are making the transition from Top 40 cover band to original new wave act. Developing their own material, cutting their hair, changing their clothes style and donning cheap sunglasses, they're prepping for their date at The Troubador on May 18th.

The decision to make the break came seven months ago when the band sat down for a heart-to-heart conference about their direction. As manager Michael Dixon explains, "There comes a point in an artist's career where they say, 'Top 40 is fun (but) we've got to do something else on a creative level.'" So they sat

(please turn to page 14)

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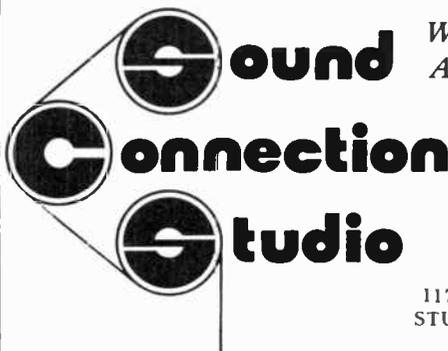
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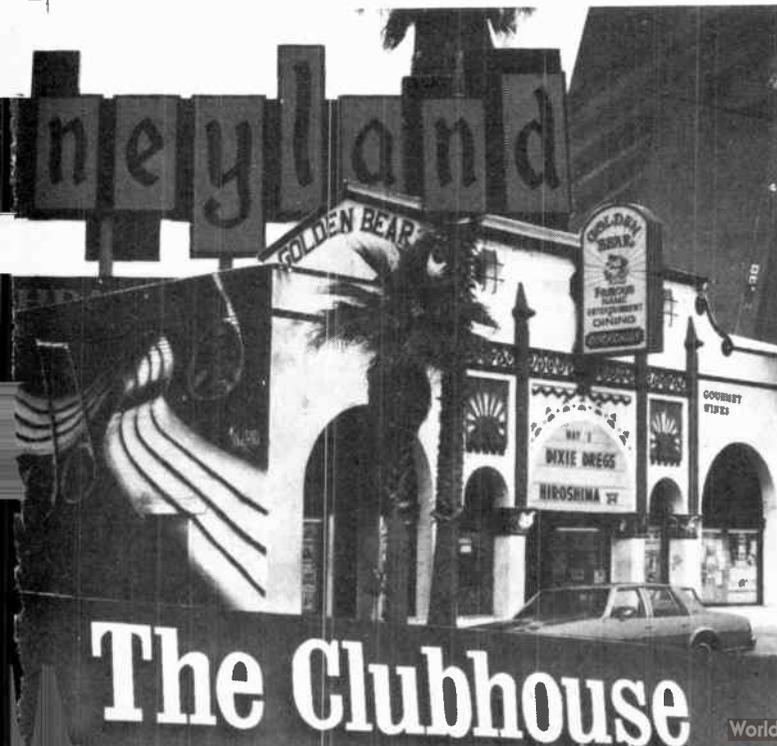
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The Clubhouse

Dick Griffey—It's Time For Media Honesty

(continued from page 1)

expertise in imitating black music. Nobody wants to admit that The Eagles is doing R&B, but they are. And The Bee Gees had the biggest selling record of all time because they're great imitators. My hat is off to them, they do black music quite well."

Although The Whispers and Shalamar are often lumped into the disco category, Griffey says they won't be affected by the much-publicized "death" of disco. "No, we were affected more by the record companies that tried to stuff disco down the public's throat in 1979. Black artists have always produced the quality dance music. James Brown and Sly Stone were doing it before it was fashionable.

"Other people jumped on the bandwagon, renamed it to discredit us, and merchandized it. All of that led to the superficial nonsense, the mediocrity that is known as disco."

Griffey doesn't believe in jumping on any kind of bandwagon for the sake of crossover radio airplay. "There are programmers out there who still aren't convinced that they should play our music, but stations that do are gaining in the ratings. Stations will have to give people what they want, and everyone loves this kind of music. So it's not a matter of being more accessible or making the music less black. I defy anyone to compromise their artistry for the sake of more airplay.

When asked to comment on the charges that Solar's brand of R&B is too conservative, he says, "I don't even know what that means. Some critics, especially the white ones, think all black music is supposed to sound like Aretha Franklin. It's not soul to them unless you're whooping and

hollering like you're in church.

"That's not to knock that kind of music because my mother (Juanita G. Hines, a gospel singer on Solar's roster) has been singing it for years, and Aretha is the greatest singer of all time. But we don't all look alike or sound alike, and you don't have to be George Clinton, or Eddie Levert of the O'Jays to be soulful."



Dick Griffey of Solar Records

"Arabs have got the oil and Black people have got the music."

Griffey reiterates that critics don't influence his approach to making records: "It's past time for the media to tell the public what the 'happening' thing is all about. Now they're into pushing punk rock, but put nothing but punk records out there and watch how fast the record companies will go out of business."

In addition to managing, promoting, and producing records for

the eight acts that comprise Solar's roster, Griffey is a founding member of the United Black Concert Promoters. "Arabs have got the oil and black people have got the music, so we have to protect that," says Griffey. "Music is our largest industry here in America and Motown is the largest black-owned corporation in the world; Solar is somewhere in the top 20. And not only are we the creators of this music, we are also it's greatest consumers.

"Concerts are a highly lucrative area. Teddy Pendergrass can do the Forum, gross \$150,000 and \$140,000 of that will have come

more of us can profit from the money that our music generates.

"If you have a Jerry Weintraub doing a black date and war breaks out in Israel, it'll be black money that's channeled to that country. But a Jerry Weintraub or a Bill Graham is not going to be concerned with channeling money to Harlem to help anybody there, and they're not going to donate a dime toward sending any black children to school. They're looking after their own, and I don't knock them for that. I knock us for not looking out for our own.

"Any black artist who is not sensitive to this, whose only concern is how much money he's going to put in their pocket, doesn't need to be supported by the black community. The black press shouldn't write about them, black radio shouldn't play their music, black stores shouldn't stock their records, and black people shouldn't go to their concerts."

Griffey is aware that his views will strike some as strident and racist. "When others talk this way it's called ethnic cooperation, but it's just racism coming from a Dick Griffey. I have nothing against William Morris. I don't blame them for picking up the phone to call their brothers to say, 'Here's a way to make some money.' I'd just like to see us import and export black music the same way white America imports and exports oil and cars. If we can't control this, we'll never own anything."

The conversation turns to the acts he's been nurturing into stardom and Griffey's face brightens. "I happen to think we've got the prettiest roster in the music business today," he says with a smile. "Look at Dynasty, Carrie Lucas, Lakeside...I'd match 'em up against anybody. That's part of the game of entertainment and this is a sex appeal business.

"Let's face it: when you go to Las Vegas and see people lined up

(please turn to page 15)

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Review

John Cale: Cult-Sized Mega-Star

John Cale seems forever destined to languish in a cult-sized obscurity, even though his latest work has perfectly captured this country's aggressively political mood. Cale, as always, touched on themes of violence, fear and guts. His thick, deep voice brilliantly captures the unleashed passion in madness far too realistically for acceptance by the tame mass audience.

His latest Whisky affair simply reiterated this situation, in spite of the Herculean levels of intensity he achieved, particularly in his latest classic, "Mercenaries (Ready For War)." The song deals with one who gets paid "just enough to make him want to kill for you, but not enough to make him want to die for you." The mercenary details his love of his gun, his passion to get paid, and finally, a mad desire to attack Moscow. Here he hits home with American anger towards Russia with chilling accuracy. Unfortun-

ately, other material wasn't nearly as powerful, leaving Cale in very much the same straits as before. He may still be for selective tastes, but his music can be as powerful as anyone's.

—Jeff Silberman



Herculean John Cale: Unleashing the power of madness for the tame mass.

Review

Hi Speed Punk Rocks S.M. Civic—The Dickies

Don't look now, but another generation gap may be developing among the pre-teen set. If the 999/Dickies concert at the Santa Monica Civic was any indication, there seems to be a small but growing set of prepubescent punkers—crewcutted, torn-clothed and generally scurrulous. The chaired seating only kept the juveniles from rushing the stage en masse; most bounced cheerfully on the padded folding chairs.

LA's own Dickies opened the show with loud, fast-food servings of their hyper-speed punk. The Valley vidiots use crude pre-teen snicker humor with the subtlety of throwing everything against the wall to see what sticks. The crowd sucked it in with gleeful abandon, pogoing to tunes like, "Stuck In A Pagoda With Tritia Toyota," and "You Drive Me Ape (You Big Gorilla)". If The Dickies were particularly adept at anything, it was their brilliant way of totally thrashing golden oldies. "Nights In White Satin" will never be the same, thanks to Stan Lee's power chord thrashings on guitar.

I'd never have thought 999 could come close to filling The Civic; selling out The Whisky on a weekend is a far cry from such a task. But the near SRO crowd's rabid reception of the quartet certainly warranted such a booking. The crew-cutted, far-from-good-looking quartet represented everything a juvenile delinquent cum punker could live up to—loud, brash, aggressive and pro-destruction. They are everything a parent would hate—except for the hair.

The group catered to the crowd with tunes like "Homicide" and "Emergency." Their rock is not so much raw punk as a good distillation of punk, heavy metal and rock 'n' roll. And, except for the middle of the set where the tunes dragged a bit, there were just enough melodies to make 999's material, especially off their latest LP, "Biggest Games In Sport," good rocking stuff. This was a surprisingly successful concert for the British punkers.

—Jeff Silberman

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Lacy J. Dalton ; Award Winner Not Quite There

BY MARGARITE ROGERS

Lacy J. Dalton hadn't expected to be named "Best New Female Vocalist" by the Academy of Country Music during their May 1st televised awards show, and it didn't seem to change much.

She spent the night before the awards gigging at The Palomino, and when reached for a comment afterwards, she was in a Nashville studio, taking a break from recording to write a song.

But though she said she "didn't have any idea" she would win, there was a definite sense of optimism now. "I think it's really going to help my career," she said, despite the fact that her Columbia label's sweep had been responsible for a major flap because of bloc voting. She upheld the integrity of the awards: "If it had been dishonest, you'd think I'd have known ahead of time. You would have gotten wind of something."

The awards and hoopla aside, Dalton, probably best described as a "milk drinking Janis Joplin, offered an early Palomino set that was enjoyable but not quite there.

That's not to say the crowd didn't love her. On the contrary, they were thunderous in their

appreciation of her performance, especially of her hit, "Crazy Blue Eyes," and a remake of old standard, "Tennessee Waltz."

The show's biggest detriment was Dalton's inconsistent back-up.

Bassist, fiddler and renown drinker Billy Graham was the most personable member of her band. Together with excellent drummer Jim Wade, the two combined to carry the rest of the group, which included an inaudible pianist, acoustic guitarist, and an unintroduced steel player who, mostly just sat there without playing. I hope it was technical problems. He was joined in silence by an anonymous harmonica player who spent the set nodding and hot-footing, but only occasionally playing.

The confusing side to Lacy J. Dalton is her apparent identity crisis. Dalton performs like someone who's been told, probably by her record company, with an eye toward sex merchandising, to "go on out there and shake it." Dalton does strut around and snarl a lot but seems uncomfortable with it to the point of clumsiness. Speculating that she's an ex-single act folkie, it seems the advice to



Lacy J. Dalton at the Palomino.

Nice country songs about cowboys and beer and falling for both.

become more flamboyant could have initially been valid. But she now needs either to become more comfortable with it or to find a middle ground she can stake out.

Dalton writes nice country songs, mostly about cowboys, beer and falling for either or both. Her vocals seem a little strained for her equipment, and that pushing probably accounts for the husky-squeaky quality in her voice. It sounds painful, but it adds to her music.

Dalton's biggest asset is undoubtedly her sincerity and klutzy humanity, and it's that quality in her that her audience identifies with the most. No, Lacy J. Dalton won't knock you out, but at least she's human.

Opening act and house band The Palomino Riders, a combination of excellent musicianship and thrilling arrangements, are a must-see for anyone who appreciates great country music out here in the new wavers' 'promised land.'

Columbia's Bloc Voting

(continued from page 1)

"Officially," he went on, "I have received no complaints, and officially, I know of no boycott--and I presume I'd be one of the first to know.

There had been rumblings concerning possible boycotts or pull-outs by some record companies, but by week's end, none had come to pass.

No one was charging the Academy with wrong-doing. It was simply a matter of Columbia taking what some felt was unfair advantage of the Academy's membership and voting procedures.

"What made the shit hit the fan was the fact that one label won all the awards," said Paul Shefrin of The Shefrin Co., which handled publicity for the televised awards. Both Columbia and the Academy had directed calls to Shefrin during the controversy.

Record company reactions, though, were quick and generally negative, from Elektra's "it does not look good," to Capitol-EMI-

UA's "I think for the integrity of the Academy then need to do some validating.

Boyd, though, stressed that the Academy used the same procedure and accounting firm it has always used, and dismissed possible procedure changes: "Members vote like they want to vote. I've got one vote, and nobody else has got any more."

Estimated voting strength of the Academy is 2000-2400, and another estimate held that 65 percent or so voted. If that's the case, Columbia could have had 20 percent of the voters. Not a majority, obviously, but enough to have a big impact.

Columbia maintained that bloc voting is something that all record companies do, and that it simply did it better. Shefrin said the same thing, and carried it a step further: "The word 'bloc' voting to me is farcical. You work hard for an artist all year, then you're going to vote against him?"

He also let fly a thinly veiled hint that the Nashville-L.A. country rivalry (there are separate

organizations and awards) could not be completely ignored

"Remember," he said, "(the story) did break in Nashville. That's all I'm going to say."

Shefrin also pointed to the trouble Columbia would have had bloc voting in some categories, since sometimes as many as three Columbia acts were vieing for the same award.

"The only thing being questioned here," he said, "is the structure of the membership and who has how many votes. If they (other companies) choose to question the balloting, the simple choice would be for them to do what Columbia did."

Additional information provided by Laine Medina.

Orange Clubs

(continued from page 14)

down and said, "How do we make the break? We have a great following... good money, its real easy (but) we have to do more.

"First, you have to have songs... fortunately, Lowell had a tremendous amount of ideas... (he's) an excellent songwriter." Vocalist and lead guitarist Lowell Hornung has penned eleven songs

in the last seven months. Their set at the Crescendo in mid-April was made almost entirely of his new wavissh rock material.

Drummer and vocalist John Bartolotto, bassist and vocalist Randy Oviedo, along with Hornung, have been together as Shakey Jake since 1975. It was then that Dixon took over management, seeing "a tremendous amount of raw talent and great potential." Lead vocalist Gerry Ricci joined the band two years ago, multiple keyboardist Rick Dellefield, six months ago.

Shakey Jake is now working on refining their stage act. Dixon sees no major changes before the L.A. date. They will basically rely on "just more interplay on stage ... (and) coming out and having fun with the audience."

They're doing several sets of strictly original material in local clubs before The Troubadour, and like these dates because "we have so many friends here" and feel they'll get honest feedback from them. As Dixon says, "Orange County's been real real good to Shakey Jake." Hopefully, L.A. will treat them just as warmly. If not, I know where they can score some pure LSD 25 and a couple of "E" tickets.

Solar Records Pres. Dick Griffey

(continued from page 12)

around the block to get tickets to Raquel Welch's show it must be about sex, 'cause that broad can't sing a lick. Sex is used to sell automobiles, washing machines and shaving cream. So if I've got two women in front of me who sing equally well, and one looks like Carrie Lucas and the other looks like King Kong, I'll sign Carrie. When it comes to something like that, who am I to fight the system?"

When told that that statement might be offensive to some, Griffey was nonplussed. "I just try to tell the truth. If that makes me controversial, so be it. And if the truth steps on somebody's toes, their toes will just have to be stepped on."

Griffey doesn't believe that having "great" artists is essential to a record company's success. "The public will always relate to what it hears on the radio or sees on stage. But the producer is the real star. 'Disco Duck' was a hit record that didn't require a great artist. 'Kung Fu Fighting' was the

number one hit in the country and it didn't require a great artist. I like to work with talented artists, but they're not that important in the studio. If you don't believe it,

importance, but the weight is still on the man who picked the song, the man who had brains enough and ears enough to recognize that it was a good song. I'd be lying if I claimed I knew 'Second Time Around' would hit the way it did. But I can tell if a song is in the ballpark, if it's got a competitive edge. And if I can get it on the radio, I can't predict whether it'll sell 300,000 or 1,000,000. But I

which distributes Solar, didn't always have a positive image with blacks in the record industry. "When I came to RCA in 1975, they had no black records on the charts and few black employees. But I changed all that. Today, they're number one on the street in terms of black music. I'm in a position to effect even more changes and I'll be making a 150 percent effort in that direction--and maybe I can influence others to do the same."

In describing how he wants black music to evolve in the 1980's, Griffey said, "I'd like to see us get rid of that slave mentality that says when you want to do something big you've got to go to other ethnic groups to get it done. We have enough talent within our own race, so we should have some confidence in each other. And we've always been able to sing and dance, run and jump. But now it's time for the black entrepreneurs to take over."

The interview concluded, Griffey shoots a wry grin and says, "So...you gonna make me sound like a militant?"

"It's past time for the media to tell the public what the 'happening thing' is all about. Now they're into pushing punk rock, but put nothing but punk records out there and watch how fast the record companies will go out of business."

just send an artist into the studio by himself and see what you get. "The song is of primary

importance, but the weight is still on the man who picked the song, the man who had brains enough and ears enough to recognize that it was a good song. I'd be lying if I claimed I knew 'Second Time Around' would hit the way it did. But I can tell if a song is in the ballpark, if it's got a competitive edge. And if I can get it on the radio, I can't predict whether it'll sell 300,000 or 1,000,000. But I



MC SHOWCASE BLASTERS

There's really something about The Blasters' affect on an audience that goes far beyond their music (which happens to be great). A night with them at a Hollywood club is certain to find a packed house, chairs and tables pushed aside to form a dance floor, and cowboy types boogying cheek-to-cheek with punks to the accompaniment of a general din of whistles, catcalls and shouts of encouragement from a drunk and fun-loving crowd.

The Blasters--Phil Alvin on vocals, harmonica and guitar, Dave Alvin on guitar, John Bazz on bass and Bill "Buster" Bateman on drums--have been together for only a year, but they all grew up together and are perfectly attuned to each other. Watching them play is like watching a belly-dancer--every part of the whole is doing something different, but it all fits together and mixes perfectly.

The quartet's "American Music"--(a descriptive phrase and the title of their Rollin' Rock album)--doses of rockabilly, Creole-tinged, ballads, yodeling, blues and more--grew out of their immersion in the Downey/East L.A. tradition of bands like Cannibal and the Headhunters, The Swingin' Medallions, Thee Midnights, and their days of hanging out at The Ashgrove (an infamous Blues club of a decade ago at the site of the current Improv).

"When I was in high school," Dave says almost wistfully, "Phil and I used to go there every night. On Sunday nights, we'd beg our mom, 'Oh, come on! We'll be home early...' During this period, Phil spent a lot of time hanging out in Watts and Compton wearing three-piece suits and Panama hats. He was also involved in the Watts Community Labor Action Coalition, lying about his age to get a job as a camp counselor for 75 black kids. After this back-to-nature stint, he became a street musician in San Francisco and has all sorts of stories about getting arrested and smoking dope in jail with prostitutes.

Dave sort of gave up the blues for a while, to co-found and play guitar in The Murderers, a now-legendary (well, at least in some circles) combo that played original masterpieces like "Jagger Junior" and "I Don't Dance, I Only Fight With Girls". The Murderers big debut was at a mental institute in Long Beach, and their singer, who was plagued with an intestinal disorder, used to have attacks on-stage and change lyrics to, "HELP! Take me to the hospital. I'M DYING!"

While Dave explored modern music, Phil, John and Buster were playing with Lee Allen, a sax player and musical arranger for Muddy Waters and Jimmy Reed, a gig that allowed them to jam with and learn from T-Bone Walker, Marcus Johnson and Big Joe Turner.

Phil and Buster were also playing 40s and 50s style country electric blues at The Sundance Saloon in Long Beach. it was a

ried, and he asked Phil to get a band together to play the wedding. The Blasters were formed at this point, all members are in the Blasters now except their old bass player, Mike Kennedy, who was replaced by John Bazz.

"He was an excellent bass player," said John.

"But he was too crazy," Phil said, "one night he was all strung out on angel dust, and he helped a friend of ours break out of a

The Blasters- "American Music" Rollin' Rock Records

The Blasters look like the kind of guys you wouldn't want to bump into in a dark alley, and their music is as over-powering as the roar of ten Harleys revving up--tough, loud and exciting. "American Music" is great for playing at top volume in your convertible, or dancing to all night. From wailing blues to rockabilly to souped-up swamp-music, The Blasters belt it all out effortlessly. Dave Alvin virtually attacks his guitar--none of that piddling-through-solos for him. Phil Alvin, lead singer, also plays rhythm and harmonica equally as well. In fact, my only complaint with this record is that there's not The Blasters' heartbeat that is so evident when they play live--i.e., the excellent bass and drums (of John Bazz and Buster Bateman, respectively) are sort of lost in the production.

But on to extolling the good points: "American Music", The Blasters' anthem, is a wild celebration of Rock'n'Roll, "Flat Top Joint" is cool and crazy with rimshot drums, but the standout cut on this album is "Marie,

biker hangout, pretty, shall we say, basic. Didn't they have some difficulty with the bikers?

"Well," Phil Laughed, "you play the blues, and they love that kind of stuff. Also, all these old guys would come in there, and hear us play and start naming off these old blues guys, they loved it. But there was some trouble with the Hessians, this motorcycle gang. They didn't like those old black guys coming in and they'd throw them up against the walls and things like that."

Right about then, a friend of Phil's was getting mar-

Marie". Play this track just once, and watch the vinyl melt right through the turntable. It's frantic and defiant, which is what The Blasters are all about. The band's choice of covers blends perfectly with their originals, too. Bill Haley's "Real Rock Drive" is given such a wild treatment, it seems like Haley covered The Blasters. (It also makes up for the ghastly disco "Rock Around The Clock".) "Never No More Blues" is handled deftly as well, with the highlight being on Phil Alvin's brilliant, howling vocals. Sounds like he's singing his heart out in some sleazy roadhouse.

The main strength of this record is that it's almost impossible to pin-point what year it was recorded. The Blasters have managed to get a "rootsy" sound, without any hints of schlock or "revival". The whole record has the gut feel of say, an early Sun recording, but it's totally up-to-the-minute and fresh. And as good as it is, the potential for more is there.

If you're sick and tired of the garbage that passes for rock'n'roll on the radio these days, then buy this record!

mental hospital in Buena Park, and drove him to Colorado. He came back all covered in scratches with scrapes all over his face, and he was screaming about performing exorcisms on girls and stuff... it was about that point that we decided maybe we didn't want him in the band--we'd already asked John to be in the band and we didn't know what to do, but then he got killed.

After playing the Sundance a few more times, The Blasters managed, in July 1979, to impress a originally skeptical Ronnie Wie-

ser of Rollin' Rock Records, and things began to move. They played the Sweetwater with Big Mama Thornton, then moved into Hollywood, taking The Whiskey, Club 88, The Hong Kong Cafe and The Starwood by storm while recording "American Music" at Rollin' Rock studios (i.e. Weiser's living room). They signed a year-long contract with Weiser in January, released the record and are currently promoting it with live dates and radio appearances.

How is "American Music" being received? Phil answers. "Well, Ronny says the response in England is really good, and the first thousand that were pressed are all sold out."

Which ain't too bad at all for a local band on a local label. More are being pressed up right away, so if you haven't seen or heard one, don't fret. The Blasters were featured in Billboard as one of the picks of the week, as well as being reviewed and written about in all the local papers.

The Blasters on record are one thing, but to really appreciate them, or, shall we say, experience them, you must see them live. You have to see Dave being jolted around the stage from the power of his leads, and you have to see Buster drumming to believe it. The guy just does not stop--he breaks a stick and then pounds the drum with his hand until the song is over and he can pick up another one, the whole time letting out whoops of total abandon that can be clearly heard above the music and singing. John stands off to the side, cool behind his shades and Phil screws his eyes shut real tight and grins like a kid who's just pulled a big one over on his mom. They look tough and menacing until they start to play, and then they all look so happy, you wonder where you ever got the idea they wouldn't be exactly the safest people to bump into in a dark alley. The best thing about seeing The Blasters on stage is that it doesn't seem like they're performing. No matter where they are, the audience feels included and totally involved by the end of the second song and all of a sudden, the place that charged too much at the door and gave you a lot of shit about your I.D. turns into a friend's livingroom, and there's one hell of a party going on. People are always getting up on stage to sing with The Blasters, knows and unknowns alike.

The "going wild" quality of their gigs is not, of course, limited to the audience. John and Buster have been caught rolling around in a drunken brawl on the ladies' room floor at a certain club, and in a Cockeresque incident, Phil caught himself in mid-vomit on

(please turn to page 23)



STUDIO SPLICES

by Jeff Janning

The Word has been picked up by JVC Records in Japan and is currently re-mixing at Can-Am Recorders.

John Hiatt is finishing up his latest MCA album at International Automated Media, with producer Denny Bruce overseeing the project.

Carl Lange, studio manager of Golden Age Recorders, is pleased with results of a recent renovation. "The whole place was gutted and we started from scratch, the room is now totally rebuilt," he said. "We just acquired 1800 square feet of additional space for a lounge and offices. We also plan to be offering video in the near future." Golden Age is equipped with an Amek 2000 board, modified with Dean Jensen Transformers, a 24-track Stevens Recorder and DBX noise reduction. Mike Pinera is currently in the process of recording a new album for Capitol/Spector Records, with Carl Lange engineering. The Waters Sisters are also cutting with Luther Waters producing, and Stevie Wonder's harmonica will be featured on tracks by the Originals who are also cutting. Freddie McFinn is in producing Ce Ce Bullard with Jim Hilton behind the boards, now that's a blessing. Previous clients include Pink Lady, Levi and The Rockats (now split and going separate ways), Lamonte Dozier, Solomon Burke, Paul Warren & Explorer, and Jim Ed Norman.

A&M Records' group LTD is cutting tracks at Monterey Sound Studios, with Producer Bobby Martin and Engineer Richard Tillis behind the boards.

The Pop, who record for Arista Records, are currently involved in pre-production work at Pranava Studios according to owner Ganapati. He also reports, "Sidney Barnes, who sang lead on "Love and Desire" is also tracking."

The Robert Stoddard Band, is currently recording at Monterey Sound Studios with Barry Goldberg producing.

Jill Frisbee, of The American Song Festival recently visited Hit Man Recording and City Recorders, to record material she co-wrote with Diana Blair and Dave Yakobian.

Ray Thompson, who has engineered more live albums than you can shake a stick at (Bee Gee's, Frampton, Stones, CSN&Y to mention a few), is currently offering his services to local bands

Producer Tim O'Brian is currently recording Phoney's first U.S. release at Studio Sound

Recorders in North Hollywood.

Attention Bathroom Crooners there is now a facility that caters to your needs. Yes, the recently opened Burbank Studio Center has showers in its rehearsal studios, so you can clean up your act. They also offer in-house recording and "live" location work, through a remote truck. There is also Video Taping available.

The Ventures (yes, the 50s are still alive and well), are in California Recording Studios working on their up-coming LP. Producer Kazo Kato is working with engineer Biff Vincent on the project.

Marc Peters is producing his own album for Epic Records, at Sound City with the help of Tori Swenson working the boards.

Vitali, Alan Ross, Carmine Appice and Joe Walsh assisting." Previous client list is a who's who of the record industry. Carole King, War, James Taylor, Neil Sedaka, Carly Simon, and Jackson Browne to mention a few. "In ten years, we've turned out 575 Gold and Platinum records." Film work at the studio is represented by "Blackula," "Xanadu," and of course "The Jazz Singer."

The Crusaders and Merle Haggard are currently recording new albums for their respective labels at Britannia Studios. George Martin is also in working on the soundtrack of "Honky Tonk Freeway," a Don Boyd production.

If You're Ever In Evanston Illinois, there's a hot twenty-four track called Studiomedea Enter-

Iron Butterfly, ex-Blues Image guitarist Mike Pinera in co-producing with Thee Bobby Caldwell renowned drummer who has played with Johnny Winter and Rick Derringer, Cactus, and Captain Beyond. Together these two were piloting tough rock tracks that fused energy of the eighties with the roots of the fifties and bits of the pop sixties. Bobby covered drums with his patented powerhouse style, and drove guitarist Jon Crieglar, Keyboardist John Leimseider and bass player Dennis Kisseck, onto dynamic peaks. With the help of easy going engineer Eddie Cherney, the tracking was relaxed and efficient. During the course of the project, various VIPs wandered in and out. Skip Nelson and Mark Levy of



Mike Pinera and Bobby Caldwell take time out from the rigors of recording to catch the latest in MC.

Other action in the studios includes The Jacksons and Walter Egan.

Crystal Sound's hallowed halls will appear in the latest version of "The Jazz Singer". Dick Cutler (General Manager and hustler in residence) explained to MC "We are more than a studio, we offer mastering services and design and build our own equipment." Crystal Sound currently offers twenty-four track recording featuring Studer Recorders and Crystal boards. They plan to be forty-eight track by the end of next summer. Current clients include Stevie Wonder, Poco, Supertramp, Nigel Olsen, and Dee Murry. Traffic Manager Micheline Kalfa said "John Entwistle of the Who was here working on a solo project with Joe

prises Inc. The main room is equipped with MCI tape machines a Neotek board, Dolby noise reduction and Urei Monitors. The studios are built around a concept that places the engineer and producer in the optimum position for monitoring direct sound. Well, there goes the Missionary position.

Westlake Studios was a hot bed of activity this past weekend with Rick Nelson in Studio A working on his new LP with the famous Jack Neitsche producing. and Bill Evans, owner of Studio In The Country, engineering. When questioned about the hard-edged sounds coming out of the room, Rick said, "I'm more into the rock'n'roll vein than I used to be, I'm back where I started."

Westlake's Studio B had Eredline Management dropped by

as did drummer Manny Bertematti, Mike's co-writer. Dave Gilbert, lead singer of the Rockets on RSO, also made an appearance after opening at the forum for Bob Seger. Westlake's two rooms are both equipped with 3M recorders and Harrison boards, which Eddie Cherney dubbed "the fully equipped Chevy of consoles." With further questioning, Eddie added, "You can route a signal a lot of different ways though a harrison board." This project, as Bobby put it, "is dedicated to the Late Keith Relf, founder of The Yardbirds," with whom Bobby put together the, then great, but ill-fated group Armageddon. By the time you read this article, the vocal tracks will have been laid, the studio will be quiet, and solo artist, Bobby Caldwell will have emerged.

"PLAY THIS ALBUM LOUD!" is printed on the jacket of this week's recording. Loud, raucous, hard rock'n'roll with a frenzied feel provides the basic sound of The Pretenders. This English group is headed by Chrissie Hynde, an American expatriate, and her three British backup musicians. Outrageous, defiant, sexually and sociologically explicit her lyrics explore the hostility and self-involvement underlying interpersonal relationships. At the same time, Chrissie's music runs through a wide spectrum of sixties rock styles. Long successful in England, The Pretenders are stepping into the American pop spotlight because of their current single hit, "Brass In Pocket".

Rhythm: Most of the songs use relentless eighth-notes as the basic rhythmic groove. Though the tempos are varied enough to give their music contrast from song to song, the basic feel within each song tends to be overly monotonous. They use unusual groupings of eighth-notes in some songs, leaving out beats on purpose. This was successfully done by Blondie in "Heart Of Glass." Other rhythmic foundations are a half-time shuffle beat in "Brass In Pocket", and overlaid sixteenths in "Private Life".

THEORETICALLY SPEAKING...
with David "Cat" Cohen

Melody: The use of melody by The Pretenders ranges from non-melodic chanting to strange, dissonant melodic lines. "Precious" is more spoken and shouted than sung, while "Private Life" meanders through dissonant tones over unusual chord progressions. Some

because they are subordinate to the chords.

Harmony: True to the rock style, almost all the harmonies are triadic. Often, two loosely related chords are alternated--such as C major and Eb major. Suspended chords are used effectively in

The Pretenders

Album: Pretenders
Artist: The Pretenders
Label: Sire SRK 6083
Producer: Chris Thomas, Nick Lowe
Engineer: Bill Price
Writers: C. Hynde, J.H. Scott, P. Fardon, R. Davies
Publishers: Modern Pub. LTD. Hynde House of Hits, ATV Music U.K.

songs are more melodic, however. "Brass In Pocket" uses a 6th-tone rag scale, and "Stop Your Sobbing" uses major-pentatonic adding campy 60's licks. "Private Life" is in the Dorian mode with blues scale solos. Most of the melodies are not memorable

"Brass In Pocket." In general, the chord progressions are either very simplistic or tend to move without focus or resolution.

Form: The songs are mostly written in two-part sections having instrumental and rhythmic transitions. "Brass In Pocket" and

"Lovers Of Today" both use three part forms. Some songs have a definite sense of musical organization, but others appear to be purposely chaotic.

Influences: The Pretenders' sound is solidly built on styles of the sixties with a tendency to be overly derivative. Echoes of The Doors, The Who, The Animals, The Beatles and other Sixties groups are heard along with licks and rhythms borrowed from the Talking Heads, Elvis Costello, and other current rock bands. Chrissie Hynde has been compared to Deborah Harry and Patti Smith, though she has a way to go to match their contributions.

Comprehensive Analysis: There are many interesting bits and pieces here and a unique and engaging vocal delivery on Ms. Hynde's part. Yet the album does not seem to work as a whole. The album is a bit long (over 48 minutes) and over-indulgent. A little editing and juggling of the sequence of songs would be welcome. Dynamics also represent an area for improvement as several cuts drag on without space or contrast. However, the raw energy and honesty are strong points that will undoubtedly find favor with many rock fans. On a scale of one to ten, in my book, The Pretenders get a six.

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songmine

BY JOHN BRAHENY

IDEAS-THINKING THEM UP AND GETTING THEM DOWN

The human mind is a complex computer that responds only according to the way it's been programmed. This is a popular theory that I agree with. The problems occur when we give it conflicting messages like "I'd love to write a hit song!" and "I'm not a good enough musician to be a songwriter" or "I don't know how." Your mind just sits there and says "Let me know when you decide." Giving yourself a positive "I am a songwriter" program is very important to what I call "songwriter consciousness." Once you grasp some of the basic principles of what makes songs "work," the world becomes an endless supplier of ideas that you then know what to do with. "Songwriter consciousness" filters everything through this network of idea inspectors which looks for hooks (they were going to call themselves "hookers" but didn't want a bad reputation). They just sit there on duty watching for a big juicy idea to come down the road. They've already been trained to see it coming, so they start getting excited when they see one. Sometimes it's a real low key and subtle idea and they don't see it right away. Sometimes it's an idea they're already familiar with and doesn't seem exciting anymore. Some have worn out their welcome and, because they're tired of them, an inspector will miss a part of them that's still worth knowing. Anyway, they especially like juicy ones that are new. They'll say "Wait a minute, Juicy, I'm not letting you by till we can play awhile and check out your potential. You may be just the one we're looking for!"

In short, "songwriter consciousness" is the readiness to recognize what could be a good song idea. At that point, you'll start to find them everywhere. Here are some places and situations where writers frequently find them.

The radio is an obvious place. My partner, Len Chandler, wrote and performed three topical songs a day for the KRLA Credibility Gap news show in the late 60's. He got his raw material from news and human interest stories on the radio. Sources for more commercial tunes can come from juicy programs like Dr. Toni Grant's. She's a psychologist whose daily talk show gets callers with an incredible array of emotional problems and conflicts. You'll find lots of raw material in these inter-personal conflicts and the way they're expressed. T.V. soap operas and dramatic programs are also good. Just listening to music on the radio is really stimulating, especially on the freeway where the creative half of your brain is daydreaming. I've half-heard lines of songs on the radio and said to myself, "What a great line!" only to discover to my pleasure that, when hearing it again, it wasn't really the line in the song after all. It had triggered the new line by some strange approximation of vowel sounds. It's also great to ignore the song you're hearing and use the rhythm section or 'feel' to build your own song on. It'll help you to come up with an interesting phrasing of your lines that you may not have thought of otherwise.

Books with great colloquial dialogue and books of poetry are inspirations and "triggers" for new ideas. Conversations with friends or discussions you overhear will provide some great titles, especially if the language is colorful. Examine your own life experiences. Think about your feelings toward your lover or your situation and turn those feelings into actual dialogue or a story. "Sometimes When We Touch," "Torn Between Two Lovers," and "She Believes In Me" are all great examples. Some writers only write from personal experience. Don't forget that, like a novelist, you're a creator and if you hear someone else's story and it moves you, chances are it'll move others too. You can also change or embellish or totally fabricate a story that will move or entertain people just as much. It's called "poetic license," not dishonesty.

Once you "program" your subconscious to look for ideas, it'll automatically do it. You have to help though by getting it down on paper or a recorder as soon as possible or your subconscious won't believe you're serious. The "idea inspectors" will say, "We pick up on all these great ideas but the turkey never does anything with them. Why should we bother?"

Next Time: "Getting Them Down."

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THURSDAY, MAY 15—CLUB 88
FRIDAY, MAY 16—BLACKIE'S WEST
THURSDAY, MAY 22—THE ARENA
SUNDAY, MAY 25—TROUBADOUR
THURSDAY, MAY 29—MADAME WONG'S EAST

CLUB DATA

The Arena, Culver City: A farewell party for Joan Jett (who's leaving to embark on a European tour) took place at the Arena on May 6th. Dyan Diamond and the Stepmothers played at the party.

Sumner played the club for the first time on May 9th.

The Ice House, Pasadena: Now we know why they're called Naughty: The Naughty Sweeties, known for breaking attendance records of clubs all over the city, are being well-known at the Ice House for breaking other things as well--mainly stages. The group performed at the club in late April, and repeated an incident from an earlier appearance there. Toward the finale of the show, lead singer for the Ian Jack, got carried away during a song and broke the stage in half. There are no hard feelings on the part of the Ice House, though--they're considering remodeling their stage to better accomodate rock and roll acts.

Valley West, Tarzana: This newly opened club (in operation since January) is beginning to build a strong Valley following, and acts like Pegasus (who will play there 5/17), Ala Carte (5/17), Snow, Carl Stewart, Greg Sutton, etc. are drawing in the local crowd. Rumor has it, Rick Derringer will be appearing sometime this month at the Valley West in a rare L.A. area performance. KLOS nights have recently been initiated on Thursdays.

The BLA BLA Cafe, Studio City: Singer Dee Archer, who's been building a huge following at the Bla-Bla over the last year had her L.A. farewell performance at the club on April 26th. Dee, whose manager also represents Barry Manilow, is setting up several dates for her in New York. She'll perform there for about five months, and then return to L.A. late in the year. Good-luck, Dee!

Cuckoo's Nest, Costa Mesa: Club owner Jerry Roach is still heavily promoting reggae at his Orange County club, and its most recent derivative, ska. Babylon Warriors have played repeatedly, and Jack Miller (who will be appearing there on May 17th). Will the exception of L.A. band The Infidels, Roach says there is little in the way of American Reggae or ska, so it's hard to find local talent to fill the bill.

Casablanca, Anaheim: The Cuckoo's sister club will be incorporating L.A. bands such as Oingo Boingo, Dyan Diamond (5/16), and Carmine Appice (5/7) along with local Orange County favorites.

Madame Wongs, Chinatown: George Peppard and Linda Evans were recently at the club, as part of a movie. They were shot entering Madame Wongs for an unidentified film.

The Blue Lagoon Saloon, Marina Del Rey: With the attack of The Troops, can Elton John be far behind? Two ex-members of Elton's band (dating back to his first LP, and then again on his last few albums) have formed a rock and roll band, and hit the club circuit in April. They played the Blue Lagoon on May 8th, and will continue trying out material from their album at local clubs.

The Relic House, Reseda: David Busey (brother of Gary) will play the club on May 18th. Busey, ex-member of the Old Dog Band is performing as a solo act (he plays piano and sings) doing rockabilly-ish material.

Club 88, West L.A.: A few months ago, we reported a story about the documentary some local filmmakers did on the group, Daily Planet. The final scene of the film was recorded on New Year's Eve at Club 88. The film, after a lengthy post-production process is now completed, and was screened at the club on April 26th. A single from the live performance has also been completed, and copies of it were distributed during the party following the screening.

Other news at Club 88: Late in April a jukebox was installed in the club and stocked with all the singles of local bands. Club 88 will keep track of the number of times each tune is played and post the top records of the week on a bulletin board.

Plan 9 (the re-formed Bags, minus one member) will play the club on May 29th. Club 88 will have a rhythm and blues night on May 21st with the James Harmon Band and the Blue Wave Band. The May Rockabilly night will be May 27th, with Bittersweet, Ronnie Mack and Black Slacks, and Tex Cymbal and the Hi-Hats. X and the Blasters will play May 30th.

LIVE ACTION CHART

The Music Connection Live Action Chart is a list of the top ten working original acts in L.A. and Orange County. The list is divided into three categories: Rock, Jazz and Country. The chart is compiled from a weekly poll of clubs in the L.A. and Orange County area. Only those clubs that pay their musicians are polled. Club owners determine popularity by actual ticket and door sales. Bands showcasing for free are not listed. Free or discount tickets are not included in the count.

ROCK

	this issue	last issue	wks on chart		this issue	last issue	wks on chart	
1	3	4		NAUGHTY SWEETIES	6	●	●	THE POP
2	●	●		OINGO BOINGO	7	8	2	ALLEYCATS
3	2	6		TWISTERS	8	6	4	BILLY BURNETTE
4	5	2		NU KATS	9	●	●	JOAN JETT
5	●	●		BEACHY AND BEACHNUTS	10	●	●	ZIET GIEST

JAZZ

	this issue	last issue	wks on chart		this issue	last issue	wks on chart	
1	●	●		ROBBEN FORD	6	7	2	DON RANDI AND QUEST
2	1	2		B. DE FRANCO QUARTET	7	9	12	ARCO IRIS
3	●	●		JOHN GURIEN	8	10	2	LA UNDERGROUND
4	●	●		DICK SPENCER C CANDOLI	9	●	●	BEVERLY SPAULDING
5	8	2		KARIZMA	10	●	●	BLUE GUITAR

COUNTRY

	this issue	last issue	wks on chart		this issue	last issue	wks on chart	
1	10	4		MIKE MARTIN & RUMBLE	6	●	●	STONE COUNTRY
2	●	●		D.C. MAIMBO	7	7	4	SIDEWAYS JUNIOR
3	●	●		LACY J. DALTON	8	9	4	JOHNNY PALOMINO
4	8	4		PRAIRIE SIREN	9	6	4	RED ROCK RAMBLER
5	●	●		JAN CARRITT	10	●	●	JIMMY ORDEG

LIVE ACTION CHART & CLUB DATA
BY PATRICIA ST. ANTHONY

Showcase

BLASTERS

(continued from page 16)

stage "and finished the song," he brags.

Back to the music--Dave writes most of the songs, and they all sound like classics. He takes his sound from only the best sources. From jivin' (Flat Top Joint)--loaded with rimshots and cool, almost mumbled vocals) to drivin' (Marie, Marie)--a desperate, frantic rocker) he can write 'em all. The songs they cover sound perfect with the originals, from obscure numbers like Magic Sam's "Twenty-One Days In Jail" to well-knowns such as "Got Love If You Want It". One of the best things about The Blasters is that all their songs sound timeless, they could have been written twenty-five years ago or yesterday and you wouldn't know or care because they're so good.

So with all the makings of a super-group--talent, musicianship the right attitude, good material, and four "wild and crazy guys," that have done just about everything, what does the future hold for The Blasters? They have a following that grows by leaps and bounds with every show, for one

thing, and on the business side, the band and Rollin' Rock have been inundated with calls from "big" companies; Takoma (a division of Chrysalis) is really interested, and R.S.O., which

used to be the Typhoid Mary of Saturday Night Fever, has gone rockabilly-crazy. They have The Kingbees (another local combo) already, but are pining away for The Blasters. The boys are keep-

ing it all under wraps for the time being, but expect to be hearing lots about them in the near future. Speaking of explosions, if you though the H-Bomb was a big deal, wait'll you hear The Blasters

Paul Korda--Survival In The 'Hot Wax' Jungle

By Tom Kidd

Paul Korda is a survivor whose variegated career spans more than a decade. He began in the mid-60's with Andrew Oldham's publishing company (The Nice, Small Faces, etc.), later released a largely overlooked debut album, and contributed to Roger Daltry's first solo effort, "Ride A Rock Horse." An unfortunate stint with the recently departed Janus Records stalled Korda with few prospects for the future. After a period of musical re-evaluation, though, Korda, at 31, is ready to start anew, but with more caution this time.

Korda's recent Palomino set was a relaxed gathering--almost too relaxed. There was a lack of punch that would have added immeasurably to the short set. Realizing beforehand that most of the audience was there to see

headliners Canned Heat, Korda and Company played a subdued set to a largely indifferent crowd, and though the music was well-constructed and filled with attention-getting phrases, I left feeling a bit cheated.

The musicianship itself was just plain impressive, though; no matter how loose the tunes could seem, there was an ever-present sense of total control. They played rich, well-rounded English-flavored rock 'n' roll that just needed energy to bring it completely to life. Tim Bogert's bassline built a concrete foundation, and his animated style refused to be ignored. The backup vocals were deftly handled by Bogert and Denver Cross, whose guitar work kept the solid if sometimes predictable riffs flowing, while drummer Joe Blocker punctuated the rhythms with precision. Special guest on

this and upcoming dates is Phil Kenzie, whose credits run from The Beatles to The Rod Stewart Group. He plays sax the way it should be played, blending precisely and inserting well-placed licks, especially in "The Winner."

Lyricaly, Korda's material varies from new friendships (in "Make The First Move") to the "instant pleasure in the skin theatre"; from general reality ("in the true-to-life suspense/the atmosphere is tense/as the wolf charges the fence/we must exit or prevent") to hopeful young girls ("her boyfriend plays a rock-machine/...[but] she knows her life is not the same/her mother told her she was built for carrying"). No matter what the subject, Korda has valuable observations, and is determined to get his message across. I am looking forward to seeing The Paul Korda Band in a more receptive and energetic atmosphere, where I think he could easily prove that (after surviving all the traps in the "hot wax" jungle), he is on the right course.

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M.C. REVIEWS

Stephen Longfellow Fiske at McCabe's, Santa Monica

Material: Stephen Fiske performs original soft rock and folk with a message, and he is fairly versatile within this framework. Some of his songs have beautifully crafted lyrics, such as "Let Me Love You" and "Crazy Dreamers." His statement songs touch on issues like ecology and energy. "Tides of Destiny," about dolphins, is lovely. But Fiske's tunes tend to be a little repetitious and too long. He often repeats lines to carry him through musically when they've already been resolved. This is most apparent in his rock tune, "Adiza."

Musicianship: Fiske is a capable musician both vocally and instru-

mentally. Although he claimed to be very hoarse at this appearance, his voice was fairly smooth and relaxed, a la James Taylor. He is backed by excellent musicians and plays the guitar himself. His tunes are musically well-balanced, with good rhythm and frequent country or jazz flavorings.

Performance: An engaging, professional performer, Fiske is relaxed and humorous. He never makes his audience feel ill at ease. He and his musicians seem to have fun with the music, as when they opened a jazzy, catchy little tune called "Guru In You," by introducing a mock guru who discusses finding eternal life through the eating of ice cream.

Summary: Stephen Longfellow Fiske (a descendant of the poet) is a talented composer. His biggest

problem is the present disinterest in his genre. He would probably be more commercial if he specialized in writing love songs like Dan Fogelberg. Fiske is something of a 60's leftover (especially with a new album entitled "Seeds Of Peace") but he does try to add a 70's flavor. Occasionally his subjects are a little tired, such as "High On A Mountain," a song about Martin Luther King, Jr. His philosophical songs, however, are his best, and he does manage to espouse causes without being boring or offensive. Fiske does well as a lyricist and his performances are enjoyable and entertaining. Unfortunately, some of his numbers are a little thin and lack substance. He needs to work on getting more really good songs together before he performs regularly.

—Rosanne Norman



Stephen Longfellow Fiske.

"An engaging and professional performer."



Electrifying Steven Stapley.

"Straight ahead rock."

Sextet At S.I.R. In Hollywood

The Players: Stephen Stapley, vocals; L.A. Brown, lead and rhythm guitar; Steve Sykes, lead and rhythm guitar; David Morgan, keyboards; Neil Lampert, bass; Andrew Steele, drums.

Material: Straight ahead rock. Most songs have good arrangements, with an occasional stand-out, such as "The Great Illusion" and "Up To My Tricks Again."

Musicianship: All members of the band are good musicians, having played separately with groups such as England Dan and John Ford Coley, Dave Mason, The Herd and Maureen McGovern. Andrew Steele's highly accented drumming (skillfully using syndrums for a crisp high end) and Neil Lampert's bass set a solid bottom end, leaving the two guitars and keyboards to interchange rhythm and leads, complementing the vocals and each other most of the time.

Performance: Stephen Stapley is

the lead singer/songwriter of the group. He has good, expressive vocals and a lot of energy, which tends, however, not to be focused. The few times he abandons himself to the music he is electrifying, but much of the time he seems self-conscious and a little ill-at-ease on stage.

Summary: "Sextet" has all the potential of being a top-notch band. The songs are good, the musicianship is professional and interesting, and the show itself, after some seasoning, should be exciting. And time is on their side.

—Bob Gregory

M.C. REVIEWS

The Plastics at Madame Wong's

The Players: Toshio Nakanichi, lead vocals, guitar; Chica Sato, vocals, percussion; Mashahide Sakuma, keyboards; Hajime Tachibana, bass; Takemi Shima, percussion, rhythm box.

Material: A kind of re-percolated B-52's via Tokyo, full of quirky beach blanket riffs, repetitive rhythms and micro-component frustrations. Tunes like "Elevator" and "Robot" outline the scenarios of modern technology with a kinetic and spry pop beat.

Musicianship: Keyboardist Sakuma and master programmer Shima maintained a hypnotic pop foundation, braiding piquant 60's riffs and ratchety rhythms for an appropriately mechanical effect--catchy and tight. Punkoid vocalists Nakanichi and Sato abetted the infectious melodic lines by interesting combinations of cartoon squeals and Dadaist screams which became a bit irritating at times.

Performance: Onstage, The Plastics resemble a lunatic Oriental Halloween party, and their music had an equal amount of color, confection and intrigue. Vocalist

Chica Sato proved to be the visual catalyst, hopping, twisting and frugging with all the cute insouciance of a wind-up Barbie doll. Nakanichi played off this with a modern-man glare and agitated urbanismo.

Summary: Though all the songs are original and remarkably fresh despite the obvious histrionics, it was the group's incredibly sterile version of The Monkees' "Last Train To Clarksville" which confirmed their high tech aspirations. Their material is very tuneful, even moreso than the B-52's. I look forward to their return.

—Gene Kiyotoki

Rachel and Albert at F. Scott's, Venice

The Players: Albert Williams, piano, guitar; Rachel Rostoker, lead vocals; Will Barkley, lead guitar; Gordon Rustvoid, bass; Robbie Gillman, keyboards; Rob Laitz, drums; Penny Nickell and Patti Sampson, backup vocals; Alan Palmer, sax and flute.

Material: Disco, soft rock, folk, jazz—you name it and this band tries to play it. A self-described eclectic blend of musical styles, their repertoire included an old Patsy Cline favorite ("I Fall To Pieces"), a Smokey Robinson hit ("Ain't That Peculiar") and a Fats Waller classic ("Honey-suckle Rose"). This rather odd assortment was interspersed with their own compositions—an even stranger mixture of jazz/disco ("Be My Demon"), soft rock ("Drivin'") and even a half-hearted attempt at punk ("Bad

Boy"). This collection gave the impression that Rachel and Albert are not yet comfortable with any particular style and are not able to produce an original sound of their own.

Musicianship: Rostoker has a very pleasing soprano which works well in the folky tunes, but her nasal-twined voice doesn't seem suited to the jazzy numbers. Her vocals, along with the support of the other female singers, provides some entertaining moments. Will Barkley on lead guitar and Robbie Gillman on keyboards turn in consistent, high-quality performances. Alan Palmer seemed a bit nervous during his solo sax number, but his brief foray into the spotlight was one of the high points of the set. The other performers suffer by comparison. This group does not work well together; each song is a little "off" and leaves one with the vague feeling that the band is playing for the first time.

Performance: Incredibly unorganized and unprofessional. After starting their act 45 minutes late, they finished one set and began discussing onstage which songs to perform as encores. After each encored song, a new debate, which included the audience, ensued. This bungling detracted from any musical appreciation one might have. Another unpleasant note was Albert's overbearing, boss-of-the-show attitude, which becomes irritating when contrasted with Rachel's meek, almost expressionless renditions.

Summary: This group needs a lot of work. Agreement on the program would help, as would pre-planning of encore songs. The band as a unit is also not suited to the varied styles it attempts; it simply is not up to the task. Rachel can sing. Albert cannot. Let Albert play the piano and direct his orchestra behind the scenes and let the music speak for itself.

—Rona Jaff

Shelby Flint at Two Dollar Bill's, Hollywood

The Players: Jerry Peterson, horns; Red Young, keyboards; Jerry Steinholtz, percussion; Dave McDaniels, bass; Denny Siewell, drums; Shelby Flint, vocals and piano.

Material: From soft and soothing to more rhythmic and uptempo, but always, always jazz. The band is capable of displaying a balmy affection for a particular time and place, as in "Hawaii," and then segueing into a more intense and bouncy jazz feel.

Musicianship: Each player is a professional in his or her own right. This fact becomes obvious as each demonstrates his or her versatility onstage. Siewell, a for-

mer member of Paul McCartney's band, provides exquisite fills and running patterns that give the band its unique momentum. Peterson often played two saxophones at a time, while Young amazed the audience as he controlled an Oberheim, a Yamaha, a Rhodes and his synthesizer simultaneously. Steinholtz cleverly embellished the sound with the traditional bells, triangles, congas and whistles that provided extra-curricular percussion. McDaniels held the bottom nicely, especially on the more uptempo material. Flint's voice ranges from mellow to determined, forceful and hard. She seems comfortable in both camps and is able to communicate the personal honesty within her songs with bittersweet, romantic lyrics.

Performance: A good jazz band does not need theatrical trickery

to keep the stage show alive, and this group is no exception. Flint's more soulful material established an energized rapport between band members which ultimately included the audience. Her voice hit unexpectedly high notes, especially during a splendid call and response routine with Peterson on saxophone.

Summary: Flint covers a wide variety of tastes and styles within a sharply defined, romantic jazz context, and her singing and stage manner are both unique and refreshing. She can yodel wordless jazz intonations on a par with Flora Purim and still reflect a poetic and intriguing presence not unlike Joan Armatrading or Joni Mitchell. And the professionalism of each member of her band cannot be overstated.

—Benjamin Krepack

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M.C. REVIEWS

The Dots at Madame Wong's, Chinatown

Players: Cliff Fields, guitar, vocals; Cobe Haskell, bass and vocals; Jeff Fayman, drums.

Material: Pop tunes with older rock 'n' roll influences. All the songs sounded disappointingly similar, and even guitar breaks were predictable in style and duration, with the notable exceptions of "Radio" and "Suzanne," a slower number.

Musicianship: Although I got the feeling, they were competent, I didn't really hear or see any particular skill or polish. The Dots have been together only a few months, and with this in mind, Fields has decided to play it safe. His guitar work is fine during verses, but the riff breaks are

basic and predominantly uninteresting, belonging more to a hard rock band of times gone by, not a light pop group. Fayman plays the skins well enough, but rarely builds any kind of dynamics. Haskell's tight bass could have used more intricate harmony work with Fields for a more interesting mixture.

Performance: There just is not much you can do on stage visually if the music does not excite. More concern with tightening up instrumental harmonies would lead to a natural and more enjoyable show. Even though Fields did move around more and throw himself into his guitar solo work, no one seemed very interested. A song-oriented band will turn on a crowd with top-notch and naturally performed songs rather than with solo work.

Summary: The Dots did two songs which perked me up. "Suzanne," a touching ballad, highlights the guitar work of Fields quite well. Using a slow, whining sound, the attitude of the song is nicely embellished. The other number, "Radio," was the best song in the set. It was good enough to convince me that The Dots are capable of quite a bit more than the bulk of their set indicated. Intriguing vocal harmonies and shifting rhythms make this piece effective. Generally, The Dots handle vocals well enough, but in "Radio," a fine tension is created when Haskell sings a high-pitch line with Fields' lower register melody. The Dots need more time and more experimenting before they will be as effective as they can be.

—Charlie Mullin

London at The Starwood, Hwd.

The Players: Dane Rage, drums; Nigel Benjamin, vocals; Lizzy Grey, guitar; Nikki Sixx, bass; John St. John, keyboards.

Material: London uses hard rock as a home base, jumps to various other styles (ballads, blues, etc.), but always returns to the basic heavy sound. This works well for many reasons. It allows for many tempo and dynamic changes, yet keeps recharging the listener with straight-out rock. "Straight From My Heart" demonstrated their deftness with a soft ballad. The overall writing shows a flair for melodic, hard-edged rock that is crammed full of catchy tunes that manage never to get redundant or

predictable. The arrangements bring to mind the spotless perfection of a group like Styx without the stiffness.

Musicianship: This band plays well as both an ensemble and as soloists. John St. John's keyboarding is as reserved or as aggressive as needed, although a little more spotlight on his playing would be nice. Drummer Dane Rage plays right on top of the beat and doesn't over- or underfill. The North drums looked a little better than they sounded, as they have a surprisingly dull, thudding sound. Nigel Benjamin has a voice that threatened to melt the PA speakers, a controlled blast of falsetto screams and blues melismas. His voice is distinctive, the kind that is immediately recognizable.

Performance: London swaggers

through their sets with confidence and defiance. They certainly have nothing to do with new wave, ska, punk, reggae or any other multitude of current trends, but they possess the street level straightforwardness that usually complements the best of the new wave music. Their look is trashy but flashy: tube tops, leather jackets, long hair. They don't look like anyone else, which is another point in their favor.

Summary: London is not easy to categorize, which makes them something to check out. Their songs are very listenable, fun and just plain good rock music. If their following continues to grow and they stick it out, there should be a dotted line awaiting them in time.

—Bruce Duff

The Differentials At Flippers In Hollywood

The Players: Ian Espinoza, guitar/vocals; Bobby Bass, bass/vocals; Geoffrey Lewis, Drums.

Material: Hard-edged pop with an angry tone more in the direction of The Jam and Elvis Costello than most local bands. They don't plunder existing frameworks as much as fuse several decades, filtering The Ventures, Wes Montgomery and The Yardbirds in their intriguing combination of raging "Message songs" and pop.

Musicianship: If there is a better trio in L.A., I haven't heard it. Espinoza has a wide range of effects, and is definitely one of the more accomplished guitarists technically on the scene. He uses his tremelo bar sparingly but to excellent effect, and is adept at

high-end antics and long, complex solos with stacked, fresh-sounding runs. Bobby Bass is an aggressive player who uses a plectrum to get a percussive sound, and often leads off a tune (like "Mannequin Stance") with a chunky riff of his own. Lewis is the perfect foil, delighted with Bo Diddley beats and quick tempo changes under the band's sometimes powerful drone-like effects. He uses the entire drumkit, something few drummers seem capable of today.

Performance: The band has indelible authority from the moment they take the stage, and they pump from one tune to the next, gaining intensity and drive as they go. They have so many good tunes they can construct each segment of the show as a build-up and climax--their extremely creative take of "Apache" is one highlight, but the dramatic "Crime of

Passion" with Espinoza's top-notch extended guitar solo, is also nery and especially exciting. The overall look of the band is streamlined, but the punch is all there and the three are all focused and intense. They project nothing so much as fierce determination to succeed.

Summary: This is one band that doesn't have to flaunt its abilities or intellectual acumen. They are riveting to watch, without a single out-of-place moment or ill-conceived structure. They are muscular but subtle, with some of the best arranging ideas in town. They've got nearly a dozen originals made to knock down walls and the kind of poised attack most punks can't control. They would seem to be the perfect blend of virtuosity and soul, and I can't wait for the records and more performances like this one.

—by Mark Leviton

ON THE RECORD

THE CRAMPS

"Songs The Lord Taught Us" IRS Records

If the Lord actually taught these songs to The Cramps, then we're all living in Hell. Either that, or The Cramps know something we don't--something so twisted and demented that normal humans couldn't even begin to fathom it.

Lux Interior sold his soul to the Devil for a voice. Instead of using it right away, he wrapped it up in a pornographic newspaper, threw in a few eyes of newts and some bat's blood, buried it, and let it fester awhile. Then he picked up the remnants and began to sing. Ivy Rorschach and Bryan Gregory found that chain saws got

a better sound than guitars, so they used them. At least, that's what it sounds like. Nick Knox was imported from a weird cult in Haiti to fill in on drums.

The Cramps are scary, sickening, inspiring, repulsive, funny and the best thing I've heard in ages. The original cuts on the album are hypnotizing acid rock with tinges of Rock-a-billy and jungle mating rhythms thrown in.

"T.V. Set" has to be the most absurd song ever put on vinyl. It electrocutes itself immediately into a barrage of feedback and begins with Lux Interior singing almost casually. By the end of the song, the distortion is deafening and Lux is ranting like the true maniac he is. "Teenage Werewolf" is loaded with slobbering vocals and gurgling laughter and it fades into "Sunglasses

After Dark" with virtuoso fuzz guitar work by Bryan Gregory. "What's Behind the Mask" and "Mad Daddy" are also excellent, as is the cover version of the Sonic's "Strychnine".

The Cramps have a sound all their own--instead of using the conventional guitar-bass-drums line-up, they use no bass--substituting Bryan Gregory's inflamed sound effects and Ivy Rorschach's leads.

Actually, you can't read about The Cramps--you have to "go through it" yourself. It's a religious experience. But don't listen to me--I can barely see what I've been writing because I've been cowering under the bed in a cold sweat for six days now, listening to this record over and over and over and over and...

—Pleasant Gehman



The Cramps: Slobbering vocals and gurgling laughter.

A pornographic newspaper, eye of newt, and bats' blood festered with chainsaws.

THE SMOKIN' BUKU BAND

Hot Love/Won't Lose

Wandering around April's Capitol Swap Meet was a fellow in a beaded frontier jacket (that had seen better days) carrying a guitar and a box of 45's. He approached numerous browsers to offer a free single and assorted hype about his band.

As it turns out, this record by The Smokin' Buku Band (featuring Greg Welsh) is exactly what you might expect to be passed out under such circumstances. On "Hot Love", the singer thinks he's Robert Plant, and not only is he horribly mistaken, but he seems to have no idea what the song lyrics are. It's not easy to detect what's underneath all that wailing but at least the lead guitarist doesn't attempt an imitation of Jimmy Page.

"Won't Lose" could only be salvaged by more seasoned personnel, but the actual problem lies deeper since it appears The Smokin' Buku's don't know what year it is.

—Vicki Arkoff

NUMBERS—RACKET

Waiting for World War III/You Really Got me
Dying By Myself/One More Rock 'n' Roller

Racket, a four song single by Numbers, comes dangerously close to living up to its name. With the liberal sense of humor the band possesses, however, they manage to rescue a great deal of their music from a noisy, repetitious trap. Though the guitar tends to be heavy-handed and the lyrics are, for the most part, below par, Numbers has the energy necessary for their basically R&B boogie-woogie styling.

"Waiting for World War III" is the strongest, most innovative tune, and though it does suffer from lyrical weaknesses, it offers some good twists, both instrumentally and vocally, especially in the bridge. The 'spontaneous jam' of "You Really Got Me" is a totally outlandish parody of 'the ultimate super session,' with 'Eddie Van Halen' backed by the 'Devo Rhythm Secion,' and vocal lampoons ranging from Johnny Rotten to Charles Aznavour. It merits a couple of plays just to believe it.

Both songs on the flip side stay pretty much along the steady R&B patterns (noticably inspired by the classics of Chuck Berry and Fats Domino) and excepting some great 'rinky-tink' piano licks, have nothing new to offer. Overall, this single has an underproduced sound that is somewhat ragged.

—Tom Kidd

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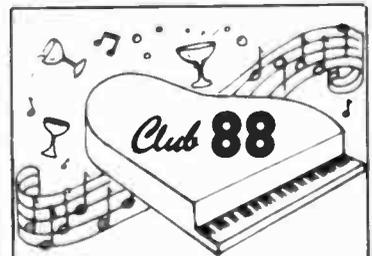
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CUCKOO'S NEST, located in Costa Mesa, is now auditioning rock, new wave & reggae bands. For more information, contact Jerry Roach 714 497-4460

● **BRASS RAIL**, located in Glendale, books five to six piece top 40 Disco groups Tuesday through Sunday. Please call Louie between 12 and 6pm at: 213 242-2227

A SHAKEY'S PIZZA, located in Los Angeles, is looking for Jazz/Funk/Disco players to jam with Creation City Trio (flute, piano, congas) for showcase. for more info. call Lee. 213 463-4247

● **OSCO'S COMEDY CAVE**, a comedy showcase located beneath Osko's Discoteque in W.L.A., is looking for unique musical group with large following. Pay is negotiable. Send bio with SASE to 7172 Hawthorne Ave. #101, Hollywood, 90046 or for more info call Jo Ann Maher 213 876-9415

BOMB SHELTER, a new coffeehouse in Covina, is looking for talented acoustic acts, comedy, mimes, etc. Call Travis, Mon-Fri after 7pm 213 331-2678

CAFE PHILLIPPE, in West Hollywood, a small (40 seat), recently opened coffeehouse, is seeking serious artist/entertainers. All types of acts considered. For more information call James or Philippe afternoons. 213 855-0649

● **THE RIGHT TRACK**, located in Pasadena, is looking for country rock bands. Contact Spencer Whitted, Tues-Fri 10-4pm. 213 795-0656

VOCALISTS OR GROUPS, male or female (no hard rock or punk) needed for Los Vegas type revue. Send pic & resume to Bay Lido Building, #101, 3700 Newport Blvd., Newport Beach, CA, 92663. Interview by appointment only. 714 673-4691

FEMALE BASS PLAYER wanted for Union Club gig in Orange County. Good pay. Must sing & have repertoire. Wendy 213 372-0811

DISCO PARADISE is looking for disco groups. 213 566-3000 xB-29

SARNO'S, HOLLYWOOD, seeks opera singers or people performing musical comedy. Can audition in person. Contact Alberto, Tues. through Sun. 213 662-3403

FLAHERTY'S SALOON in Glendale, holds Monday night auditions for comics, singers, variety acts and small musical groups. The 150 seat restaurant/saloon chooses acts from the Monday night showcase for prime night showcases. And will also book country entertainment and variety acts with a following. Call Mon. through Sat. after 6p.m. Glen 213 956-5757

● **VALLEY WEST SUPPER CLUB** located in Tarzana is interested in booking high quality pro. Rock'n'Roll bands. Contact Nick Gilles. 213 342-7166

● **THE LONDONER**, located in Santa Monica, hires two to three new wave, rock and jazz bands per night, six nights a week. Please call for more information. Billy Bang 213 450-4639 Steve Whitaker 213 450-5004

CRAZY HORSE SALOON in Lakewood is looking for showcase material. Bands, groups, comics, country music, new talent, for more information, call Alece. 213 633-9580

● **ANTIQUE MIRROR** located in Granada Hills is looking for R&R acts. All types needed, 7 nights a week. For audition information call Bill, Mon.-Sun., 11a.m.-2p.m. 213 360-3310

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VARIETY singers, vocal groups, bands, comics and magicians are needed for showcases, Mon. & Tues. nights. Call Mon.-Fri. at 213 855-1380 or 633-9580

JW'S-LA is looking for a 5 piece band--disco, soul, top 40, reggae, etc. For audition contact Johnny Wright anytime 213 735-8418 9-5 wkdays 213 931-1625

● **REFLECTIONS** in Glendale, features dance music seven nights a week. For more information, contact Barry Kaz, Mon.-Fri. 8-5. 213 992-1505

DAVEY'S WAVIES, an Orange County new wave, rock, originals club seeks bands to perform. Please send demo tape, pictures, and bio to: Davey's Wavies, Dave Miscione, 23361 El Toro Rd., Suite 212, El Toro, Calif. 92630 or call: 714 837-9398

RIB BARBEQUE REST: Needed are Singing Waiters who can also play folk guitar. Call for audition. 213 845-7897

CONTINENTAL HYATT HOTEL, in Hollywood, is holding auditions for singers, comics and bands for showcase every Tuesday between 2:00 & 4:00 p.m. We furnish pianist. Bring music & photos. Call for more information- 213 For more info.- 213 656-6461

THE BLA BLA CAFE, located at 12446 Ventura Blvd., Studio City, hosts a Sunday Brunch Showcase, 12 noon to 6pm. Looking for new wave and variety acts. Showcasers are chosen from tapes submitted to Skip Nelson on Saturday afternoons, or sign up in person Sunday at 3pm to go on from 4-6. 213 769-7874

THE MASQUERS, Hollywood's oldest theatrical club, holds Variety Artists' showcases every Thursday evening at 8:45 P.M. Auditions for talent are held every 1st and 3rd Saturday of the month from 12 Noon to 2 P.M. Those who wish to appear should bring along a resume and photograph. Ask for Mary Ann Gould. The Masquers is located at 1765 N. Sycamore. Call for more information. 213 874-0840

THE CORONET PUB, located in West Hollywood, showcases all types of variety acts. Talent must provide own musical instruments. Auditions Saturday and Sunday 5-7pm. First come, first served. For more information, call Nick after 5pm. Singers are allowed 2 or 3 songs. 213 659-4583

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STORMY WEATHER CAFE, located in Los Angeles at 1308 S. New Hampshire Ave. seeks singers, bands and comics for Friday and Saturday showcases. Singers must provide accompaniment. Auditions every Thurs. Stevi or William 213 387-1161

GIG GUIDE

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HIT PRODUCER looking for new bands & musicians. Send cassette & info. to 324 S. Crescent dr., Beverly Hills, CA 90212

U.S.A. PRODUCER seeks strong lead female vocalist for country/pop material.
Bud Mathis 213 467-5361

LEE DUNNE PRODUCTIONS seeking pro. orig. & top 40 rock bands & singer/songwriters for personal mgmt and career direction. Send tape, bio & photos, with SASE, to Lee Dunne Prod., Box 2270 Hollywood, CA 90028. Only dedicated, career oriented achievers need apply.

LBL PRODUCTIONS are looking for material for 2 female singers for upcoming album. New wave/high energy R&B. Send tapes with 4 tunes or less (SASE) to LBL Prod., 139 S. Beverly DR., STE. 312, L.A., CA 90212

KINGFISH RECORD & MOTION PICTURE CORP. needs new acts & tunes. Send resume, bio to 9701 Wilshire Blvd., Ste. 710, B.H., CA 90212, Attn: Paul E. Marshall Include SASE.

ZIPONKI PRODUCTIONS is looking for singer/songwriter, rock & R&B acts for publishing and recording deals. A no bull-straight forward company. Send tapes to Ziponki, 12029 Ventura Blvd., Studio City, CA 91604. Or call Billy or Lindy at 213 985-3560

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213 993-4778

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SONGWRITERS: Are you interested in placing your song with top artists & producers who are currently accepting outside material for their upcoming albums. For more info. call 213 784-6783
213 399-1301
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PILL MUSIC is looking for new song material with social relevance. Send SASE to P.O. Box 367, L.A., CA 90053, c/o Rick

VOCALIST needed for demo. Send tapes or resumes and photos to Robyn Lanter, I.M.A. 923 N. San Vincente, Ste. 7, 90069. Also needed: Deborah Harry Lookalike & New Wave band for recording session. No Personal Deliveries, Please.

PRODUCTION COMPANY seeks new bands, musicians and songwriters. Send cassettes & info. to P.O. Box 5973-119, Sherman Oaks CA. 91413

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EUROPEAN G.P. PRODUCTIONS desires master quality tapes by pop and R&B artists for European & Japanese distribution. Artists must be willing to tour to promote records. Call Jeff at 213 821-7530

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K-WEST "SEEDS", is looking for unsigned solo artists & bands to submit broadcast quality tapes for consideration. Send tape with brief bio to: "Seeds", c/o K-West Radio, 6430 Sunset Blvd., L.A., CA 90028. Attn: Elizabeth-Monica Salazar & Frank Bennett. Or call KWST and ask for Elizabeth Salazar. 213 467-1224

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Phone: 213 463-4247

Instrument: Piano, keyboards

Style: Rock, R&B, pop, disco, country, Latin

Read music: Yes

Qualifications: Ten yrs. recording/concert/road exp. M.A. in music-specialty in accompanying singers.

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Phone: 213 650-0336

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Read Music: Yes

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Style: All

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Style: All

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WARREN ADAMS

Phone: 213 344-5371

Vocal Range: Baritone--1st Tenor

Style: All

Sight Read: Yes

Qualifications: On Request

PETER LOVETT

Phone: 213 659-2600

Vocal Range: Tenor--Falsetto

Style: Rock, pop, ballads

Sight Read: Yes

Qualifications: 12 yrs. pro. experience. Studios, concerts & clubs. 26 yrs. old

MARY SENECA

Phone: 213 650-5134

Vocal Range: 3½ octaves

Style: New wave, pop, rock, country, disco, R&B

Sight Read: No

Qualifications: Stage & studio. Serious, hard working, good ear

PAMLA-MARIE

Phone: 504 926-5580

Vocal Range: Any-tenor

Style: Pop/Rock/New wave

Sight REad: No

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BY CONNIE JOHNSON

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Record Industry Outlaw Blasts Labels & Artists

BY KEN ARON

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Producer Quincy Jones & Songwriter George Forman

EMI/America A&R Dept. - Current Roster Takes Priority Over Unsigned Talent

BY BEN BRUNO

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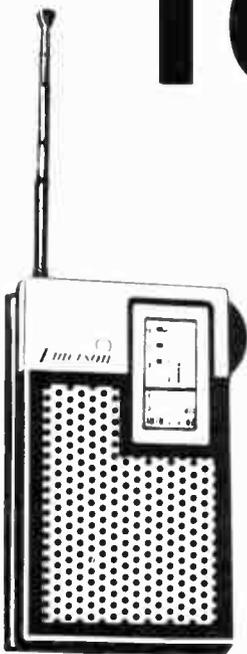
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CLASSIFIED & CONNECTION SECTION ads are free. To place them, please follow these guidelines:

First call 462-5773 24 hours a day. During business hours a live person will answer. Outside business hours your ad will be recorded. Give your name and phone number. Then give the category number where you want your ad to appear. Make your ad as brief as possible. All buy and sell ads must have a price.

Note: All ads are final. They cannot be changed or cancelled. Descriptive reasons for the sale such as "must sell" or "must sacrifice" are not acceptable. If you want your ad to repeat, give us a call after your ad appears. We are not responsible for any calls that are unsolicited or annoying.

NEXT CLASSIFIED DEADLINE
THURSDAY, MAY 22, 4 P.M.

LAS VEGAS HOTLINE
(702) 384-5537

PA'S & AMPS 2

Yamaha P2100 Amp, still in box-never used. 2 Yamaha spkrs, model S4115H, perf. cond., 3 mnths old. Cost \$1900, sell \$1500, will sell separately.

Complete JBL Speaker system: 2-4560 bass cabinets with 2205 spkrs, 2 radial horns with 2485 midrange drivers, 4-2402 tweeters/crossovers, \$1600. Beau

Clearcom Intercom, main and remote station with headsets, \$275. Altec condenser mi kes, \$75 each.
Fender Champ, Pro CBS, \$75. Acoustic model 118 Bass amp, \$199.

SVT Top, Like New, \$500 obo, Ampeg guitar bottom, 4x12", \$250. Fender Twin with celes., \$450, Gollehon 2x15" PA cabs with mid horn, both \$500.

Peavey 1200 Pro Mixer, 12 in, 5 out, now used in 8-track studio, perf. cond., \$1000.

Pro PA System, all or part, \$4000 obo. Dave Van Patten

Amp & JBL Speaker System \$350. Mike

2 Cerwin Vega 2x12" cab. with Yamaha 100 watt tops. New, powerful. Great bass set-up. Cost \$1000, sell \$750. Will separate.

Lab Series Guitar Amp model C-5, 2-12" speakers, 100 watt. \$350. 6-9:30 p.m. Greg

Peavey bass amp, 300 watt head. Darren

Fender Cabinet With 2-12" Jensens, \$100. Paul

Lab Series Bass Amp with 2-15" speakers, 200 watt head, cost \$1200, sell \$650. Rich

Fender princeton reverb \$100. Michael

Fender Pro. Reverb, \$250. Fender Super Reverb, 100 watts with master vol. knob \$275.

BGW 250 watt power amp. \$250.

'57 Fender Pro. 15" Amp. Just serviced by Red Rhodes. 12" baffle \$380.

Fender Super Reverb, perf. cond. \$400 obo. Eric

Pig Nose 30/60 amp, new. 30 watts master volume, tube distortion. 12" spkrs. \$190.

Mesa Boogie with anvil case, hard wood cover, all options. Brand new, only used once. \$1200.

Peavey Artist, 120 watts 3 channel overdrive 12" spkrs., sounds like Boogie. 213 838-5372b

Sunn Concert Lead Amp Musicman, 2-12" JBL, K120 bottom. \$600.

Peavey P.A. 6, Power mixer with reverb, 200 watts, 6 ch. \$325. Robin

JBL 22-20 & JBL 375 drivers. Altec 80S horns, JBL carpeted cabinet, custom crossover \$1100. obo

PreCBS Fender Concert Amp with 4 10" sp's. Great sound for stage or studio. \$295.

JBL 22-20 & JBL 375 drivers. Altec 80S horns, JBL carpeted cabinet, custom crossover \$1100. obo

Sunn Concert Controller, 200 watt, 6-channel PA, 2 spkr cols., with horns. \$550.

Teac Model 2 Mixer, good cond., \$200. Dave

Teac 34-40 with transferable warranty. \$1000. obo

Dokorder, 4-Ch. 1140, 3 motor flash, 3 head with memory program, like new, \$900. Charmaine

Wanted: Teac 3340S, exc. cond. \$700. Art

Mutron BI-phase phase shifter. \$130.

Mutron Phase shifter \$50. Arptype synthesizer stand. \$60. Drum stool, \$30.

Tapco 6 ch. Mixer \$75. 2 Sunn model 8 PA spkrs. with 15" spkrs. & tweeters. Used as keyboard sound system. \$125. each.

Univibe with foot controller. \$75.

MXR Noise Gate & direct box. \$45.

Arp Minus Noise 8 channel mixer w/ reverb, \$200. Beau

MXR Analog Delay, \$125. MXR 2 channel stereo graphic EQ, \$125. Michael

Anvil Flight Case for Marshall 4-12s, \$100. Shure PE-515 Mic. with case, \$35. 213 761-7900

Arp Minus Noise 8 channel mixer w/ reverb, \$200. Beau

MXR Analog Delay, \$125. MXR 2 channel stereo graphic EQ, \$125. Michael

Anvil Flight Case for Marshall 4-12s, \$100. Shure PE-515 Mic. with case, \$35. 213 761-7900

STUDIO

8 TRACK \$20. hr.

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CLASSIFIED

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

24 HOUR HOTLINE 462-5773

DEADLINE: THURS 4:00 PM

GUITARS

- '62 Fender Strat, custom black finish, gold hardware, 5-way switch, rosewood neck, re-wired Dimarsio fat-strap with case. \$550
Ray 213 766-2623b
- Gibson Les Paul Bass, with hardshell case, \$495. 213 982-0763b
- Fender Music Master Bass.
Darren 213 847-3472b
- Gibson Les Paul Jr. bass, late 50s model, \$225 obo. 213 761-7900b
- Gibson Les Paul Custom Sunburst, perf. cond. with hardshell case, \$450. 213 762-5453b
- Travis Bean Artist Guitar with dual sound DiMarzio pickups, \$490. Ned 213 666-3149b
- Music Man Sabre bass, brand new, with case, \$550. 714 953-0583b
- Travis Bean 1000 Standard, \$350 obo, with hardshell case, or trade for 2-12" JBL K-120s. John 213 832-6915f
- Alvarez Classical, brand new with case. \$250. 6-9:30 p.m. 213 248-2724b
- Greg
- Fender Bass, Customized, one of a kind. P-bass neck, telebody, tele and jazz pickups. Primo finish, 7 yrs. old. Exc. Cond. with hard case. \$550 obo. David 213 789-7878b
- Les Paul 1958 re-issue. \$325. Michael 714 551-1324b
- 1955 Les Paul Jr. with new frets. Perfect condition. \$650. Bill 213 306-2815b
- Wanted: Older Gibson Melody Maker, will pay top dollar. 805 646-4644b
- Martin 12-String D-1220 with hardshell case. \$320. eve 213 399-4163b
- Gibson ES335, Dark Walnut finish, exc. condition. \$475. 213 349-9123b
- 1970 Guild Starfire Guitar with customized built-in overdrive, Di Marzio pick-ups, neck-work by Luthier Valdez, \$825. Beau 213 781-7631b
- Travis Bean Bass, Model 2000, 3 yrs. old in good condition. Natural Finish. With flight case and hard shell case. \$450. George 213 383-3986b
- Ovation Baldeer 12 String acoustic/elec. \$375 Beau 213 781-7631b
- Epiphone Eldorado by Gibson. \$450. obo day 213 761-3686b eve 213 465-0709b
- 1960 Gibson 6-12 double neck-PAFS \$650. obo (with flight case) days 213 761-3686b eve 213 465-0709b
- Gretsch 60's double cut-away, semi-hollow body with Bixby & dual Hum-buckers. \$225. 213 540-0447b
- 4001 Rickenbacker bass for sale. New. \$296. Rich wknds & eves 213 836-8891b
- Dan Electro, elec. horn, bass with hardshell case. \$450. obo. Robert or Juan 213 737-6496b

- For sale: Acoustic 118 Bass Amp. Great cond. \$375. or trade for small rule guitar amp or Lab amp. Ron 213 762-9459b
- Unique Collector's Item: European Elec. Guitar. Beautiful sound & looks. \$400. 213 454-2538b
- 1970 ES 335 Grovers, walnut finish, with case. \$550. 213 838-5372b
- For Sale: Ovation 12-string elec./acoustic. \$375. Ron 213 762-9459b
- 1965 Gibson 335 Sunburst, stud tailpiece, Schallers fat frets. \$800. 213 982-1624b
- Jose Ramirez Classical Concert Guitar. After 6p.m. lv msg 213 368-6313b 213 368-4356b
- Ovation 12-string, brand new, never used. \$400. 213 703-6430b
- For Sale: '62 Candy Apple Red Strat., all orig. \$975. Ron 213 762-9459b
- National Reso-Phonic lap steel. \$225. 213 838-5372b

KEYBOARDS

- Hammond B-2 With Leslie spks. very good cond., \$1750 obo. 805 526-6680b
- ARP Quadra, programmable synth., in perf. cond., for sale, \$3500. ARP Quadra hardware and stand, \$200. Custom anvil flight case, \$300. 213 553-0307b
- Leslie Type 147 in. custom built road cab., Tolex, alum. trim with preamp for guitar, \$300. Rich 213 709-0893b
- Rhodes 88 Stage Model, exc. cond. \$825. 213 501-5243b
- Mellotron With Anvil Case. \$1000 firm. Ann 213 767-2238b
- ARP Odyssey Synthesizer 1 1/2 yrs. old. with case. \$650. 213 766-9997b
- arp 2600 Synthesizer, perf. cond. \$900. Micro Moog Synth. \$350. ARP Odyssey Synth., \$600. 213 762-5453b
- Wurliizer Elec. Piano, built-in spkrs. Brand new. \$500. 213 465-9070b
- Wurliizer Elec. Piano. Near new. \$350. 213 980-9346b
- Oberheim OB1 programmable lead Synthesizer. Custom added pre-sets & custom case. \$1300. 213 980-9346b
- Horner Combo Pianette, exc. condition. Two yrs old. \$200 cash. Bill 2:30-4:30 213 398-8277b eve 213 390-6219b
- Baldwin 88-Key Spinnet Elec. Piano, ideal for apt. Use with self-contained amp or headphones. Like new. George 213 996-3535b
- Stringman Synthesizer by Univox. \$400 after 6pm 714 638-9377b
- Yamaha CS-50 Pauley Synthesizer, sensitive re-modulator with 4 voices. \$1200 John 213 473-3312b

- Baldwin Spinnet, \$400. 213 422-2095b
- Marshall Wendell Baby Grand, 5 ft. exc. sound. \$1500. 213 422-2095b

WINDS

- Vintage Conn Alto, exc. cond., \$300. Steve Allen 213 563-4446b
- Bercus Berry Sax Amp, Model 1330. \$40. 213 353-7087b

PERCUSSION

- Ludwig Pearl White 60's drum set. 2 tom-tom's, floor tom, bass drum & chrome snare. \$500. obo eve 533-1666b
- Musser One-Nighter, vibes, 3 octaves with electronic pickups and variable speed motor, mallets incl. \$975. 213 982-0763b
- Ludwig Drums, complete set. 20x22 bass, 5 1/2x14 snare, 9x13 tom, 10x14 tom, 16x16 floor tom, 16x18 floor tom with all hardware and Zildjian cymbals, exc. cond., custom color, \$1100 obo. 213 764-9574b

GUITARISTS

- Guitarist Needed for prog. classical band. Genesis, Happy the Man, etc., must know all time sigs. Rehearsal in Woodland Hills. Carl 213 764-6978f
- Looking For Lead Guitarist, must be vers., enthus. and into theatrical orig. rock. Bob 714 522-8247 or 213 698-5637b
- Modern Rock Band with keyboards and fem. voc. seeks lead guitar/songwriter with stage presence and playing ability. Curt 213 851-6781
- Folk/Blues Guitarist seeks other blues players to jam with. Serious only. 213 372-3287b

- Wanted: Lead Guitarist for Estbl. new wave/rock band with hot originals & record. Dennis Snyder 714 543-9802b
- Pro. Lead Guitar Player, 27 with exc. references & stage presence. Full concert equip. with PA, piano, sax, vocals & transp. Glen Anderson 714 537-6564b
- Guitar Player Looking for Casual band for off-nights. 27 yrs, lots exp., most styles & vocals. Orange County & Long Beach. 714 893-7055b
- Guitarist Needed for Orig. Rock Opera. Must play elec. & acoustic. 213 993-4161b
- Male Guitarist/Vocalist wanted for estbl. Country/Rock Band. Cari Caruso 213 340-5539b
- Guitarist Seeks Working Group, exp. in all styles of club entertainment. Have good equip., transp. & PA. Also sing lead & backup. afternoons 213 397-3920b
- Now Available: Lead Guitarist recently back from tour. 19 yrs. exp. Prefer local work. have exc. equip. and transp. Also lead & background vocals. All styles played, also other instruments. 213 678-2167b 213 678-5055b
- Guitarist with much exp. at touring & studio. Excell in pop format (rock-R&B-Disco-Jazz). Martin J. Appel 714 630-0276b
- Lead Guitarist With Vocals seeks working sit. Pro. female, rock, jazz, top 40, funk. 213 982-1624b
- Guitarist Looking for any working situation. have recorded album. 213 460-4677b
- Lead Guitar/Lead vocalist looking for working sit. Clubs, casuals; all styles (top 40, jazz). Rob 213 841-5511b
- Versatile Guitarist with 11 yrs. exp., into jazz, pop/rock, & blues, seeks pro. band with it all together. Amateurs, please. Glenn 213 487-0982b

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CONNECTION SECTION

24 HOUR HOTLINE 462-5773

DEADLINE THURS 4 00 PM

24 HOUR HOTLINE 462 5773

DEADLINE THURS 4 00 PM

Guitarist, 21, With Originals, influences by Fogelberg & Loggins, seeks to form working duo. Own equip., trans., & vocals a must. 6-9:30p.m.
Greg 213 248-2724b

Lead Guitarist seek working all orig. or Top 40 band. Talented with exc. stage presence, read, write music, play flute, bass, some keyboards. Have done session work. No new wave, acid rock or country. Pros only.
213 789-7878b

Lead Guitarist- 29, have working in eng. & Europe, avail. for orig. rock act. Pros only. Good vocals, writing ability. Marshall half stack. Trans., access to 300 watt JBL-Crown P.A.
213 659-0696b

Exp. Guitarist- 24, with rock material seeks serious band, no punk or new wave.
Steve 213 789-2389b

Guitarist wanted to reform all orig. rock band. Must be willing to do anything to make it. Call after 5p.m.
Ralph Mason 213 921-1078b

Lead Guitarist/Vocalist 26, exp. in clubs, concerts and recording. Looking for pro. working or recording rock band. 213 881-4912b

guitar player available. 213 918-6142b

needed immediately for stage production entitled 'Lorca' (opening now): Classical Guitarist who plays a mixture of classical & flamenco. Leave name & number.
Carl Bergstrom 213 467-0611b

R&R Guitarist seeks successful minded musicians to team up with in West L.A. area. Rick nights & wknds 213 836-8891b

Guitarist needed by bassist & drummer to reform all orig. rock act. Call after 5pm.
Kevin Lewis 213 868-4941b

Lead Guitarist Needed for Orig. Rock Band for recording, tour & local gigs. Sing harmony, etc. Band managed by Lee Dunne. Call after 6pm.
David Ashe 213 650-6201b

Jazz/Rock Guitarist, 22 yrs. Holdsworth influenced. Very expressive with session exp. Mesa Boogie & modified Strat. Seeking serious band work.
Gale 213 695-4844b

Lead Guitarist/Singer, 14 yrs. exp., Exc. equip. Looking for immediate work.
213 373-4315b

BASSISTS 10

Bass Player wanted for all orig. post-new wave band-'The Bouncers', to play L.A. club circuit. New gigs booked. 4 trk studio & rehearsal space.
John 213 832-6915b

New Wave Bassist, Ex-silencer, with good image, equip. & transp., wants establ. pro. band.
Steven 213 462-4809b

Bassist For New Power Pop Band with all orig. & high potential. Ready to begin rehearsals & showcases. Need hot player who sings lead with sharp appearance, hard worker, no primadonnas.
G.D. Manufacturing 213 875-1065b

Bass Player Available for working situation. Pro only.
213 296-8476b

Looking For Bass Player for rock group with orig. material and rehearsal studio time booked. We will stick til we make it. Call after 6.
213 474-4959b

Hot Bassist, Elec. & Acoustic, 15 yr. veteran. Scale, prefer concerts.
H.L. Rich 213 371-5270b

Pro Bassist Needed for Unique New wave band with 3 Lead Vocalists & female drummer. Must be creative, versatile & reliable.
213 851-6551b

Bass Player Looking for working situation with orig. jazz/rock band. Play stand-up & elec.
213 918-6142b

Keyboardist wanted for studio session with singer/songwriter for radio oriented pop/rock.
Stuart 213 705-4619b

Bass Player/Lead Vocalist, proficient in all styles, specializing in top 40, seeks immed. working sit. Serious pros only, please.
Chuck 213 365-6193b

Bassist Wanted for Orig. Band, must play all styles & sing. Rehearse in Redondo.
213 540-0447b

Bass Payer, English, 15 yrs exp. recording & touring, individual style, seeks pro. situation only.
Paul 213 666-3562b

Needed: Solid Versatile Bassist with high vocal range for creative rock band. Paid rehearsals. Recording immediately thereafter.
213 704-5945b

Bass Player Avail. for tours or local club work.
Mervin Ware 213 291-9441b

Bassist Needed for Orig. R&R Band, backups helpful, must be hot.
David 213 464-3229b

Fretless Elec. Bassist seeks immediate work recording or otherwise. All styles.
Doug Lann 213 764-9993b

Female Keyboardist/Singer wanted by orig. pop/rock group with impressive track record & bright future. Must be a very prof. & capable player with exp. & good stage presence.
213 465-2657b

Bass Player Needed to complete 5 pc. pop/rock band with Latin Jazz flavored orig. for upcoming showcase. Joel 213 780-7314f

Bass Player With elec. and upright wanted for new band playng jazz, swing, Latin, funk, to gig and go in the studio.
Steve 213 399-5544f

Wanted: Female Pro Bassist for the Hollywood Girls, the ultimate orig. all girl rock band.
213 962-1624f

Bass Player wanted for 60's Rock group. Image Mandatory. example-Sky Saxon. Call after 6p.m.
Sid 213 836-7262b

Orig. British Infl. heavy rock group seeks image oriented solid bassist with prog. ear. Must be avail for ext. rehearsals and travel.
213 767-2238f

Bass Player Wanted who also sings to play with Christians in secular post-new wave group. 213 335-6910 days, 213 962-4370nite

Bassist Needed to complete 5-pc. pop rock with Latin, jazz flavored orig. working toward an upcoming showcase. serious minded.
George 213 995-8991x273, Tues-Sat, 10-6

Michael 213 276-4728 eves

Bass Player looking for new wave group with high energy. Pro., have played 11 years.
Scott Kohler 714 521-5355

Wanted: Bass Player to complete al orig. group. 24 track demos, live dates pending. Record company interest. Simple, clean, non-busy exp. pro needed.
John 213 287-6354b

Bassist Needed by band playing rock music for clubs and concerts.
213 289-0986b

Keyboardist/Songwriter, new wave & R&R, needed by female voc.-29, to form new wave group for clubs & recording.
Mystica 213 459-6637b

Bassist Wanted for hot, orig., rock band with keyboards, guitar, drums & vocal's. Good opp. for serious, exp. player.
Jon 213 733-3610b

Bass Player who sings looking for work or casuals. Avail. till end of May. 213 545-4087b

bass player/singer wanted for the Rubinoos, a pro. recording act. Call weekdays 10-5.
415 527-2348b

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CONNECTION SECTION

24 HOUR HOTLINE 462-5773

DEADLINE THURS 4:00 PM

24 HOUR HOTLINE 462-5773

DEADLINE THURS 4:00 PM

☐ **The Motive Is Auditioning** aggressive bassists. Dynamic control, strong presence and looks, steady meter and attitude are a must. Backup vocals and gut level feel are essential.
213 855-0733f

☐ **Bassist/Vocalist/Writer**, pro. with studio & concert exp. seeks top-notch rock group with management, & possible record deal. Have exc. chops, equip. & tapes. Ready to work.
Stu 213 660-1613b

KEYBOARDISTS II

☐ **Pro. Synthesizer/Keyboardist** needs for working L.A. band on verge of a record deal. Must have own equip.
Tony 213 451-0142b
David 213 254-4456b

☐ **ARP Synthesizers**, B-3, and pianos, proficient in all styles, credentials on request.
Jeff Gholson 213 876-0482f

☐ **Keyboard Player** with Fender Rhodes and synth. wanted for new band playing jazz, swing, Latin, funk, to gig and in the studio.
Steve 213 399-5544f

☐ **Keyboard Player** needed for rock group with orig. matl. and rehearsal studio time booked. We will stick til we make it. Call after 6.
213 474-4959f

☐ **Wanted: Exp. Keyboard Player** for orig. Southern rock blues band. After 4:30.
213 338-4232 or 918-1692f

☐ **Keyboardist/Songwriter** Wanted for orig. pop band. Call evens. Jeff 213 708-1981f

☐ **Multi Keyboardist With Name Album** credits avail. for recording and casuals, also sing, play sax, do arrangements and lead sheets.
Steffen 213 465-6613f

☐ **Keyboard Player** Wanted who sings lead, plays bass lines and can do a duo or trio gig playing Top 40 standards. Work will be in lake Havaso or LA area. Good money and room & board. Jack 213 663-7096f

☐ **Keyboardist** Wanted With Synth. and elec. piano for new wave, all orig. pop/rock like The Pretenders, Cars and early Who. Backing vocals a must. Lv. Msg. 213 272-4440 xA-6

☐ **Pro Keyboardist** With all equip incl. Prophet Synth. avail. for well estab. band only. No Top 40 please.
213 762-5453f

☐ **Keyboardist** Needed By orig. music rock band for recording, tour and local gigs. Sing harmonies, etc. Band managed by Lee Dunne Ent. Call David Asher. after 6. 213 650-6201

☐ **Pianist** Needed To Accompany FEMALE VOC./entertainer. Have played NY, Vegas and 80 winter Olympics. Must be proficient in all styles. Patty 213 392-7034f

☐ **Synthesist-Electronic** musician avail. for recording sessions. 213 662-8588f

☐ **Keyboardist-Singer** looking for immed. work
213 373-4315f

☐ **Pro Pop Songwriter/Keyboardist** looking for pro recording band. No night clubbers or rock bands. Pros only. Gregory 213 352-6123f

☐ **Pianist/Composer** arranger just in from NYC avail. to working acts and mgmt. only. All styles except nw. read well.
Steve 213 665-2897f

☐ **Multi-Keyboardist With Exc. Equip.** looking for pro band with steady work and good mgmt. Have lots of studio and stage exp., also write all kinds of tunes.
213 912-8823f

☐ **Keyboard Player With Prophet 5** and Yamaha etc. grand, sing, double on saxes, looking for work. Duncan 213 661-2736f

☐ **Keyboardist** Needed for orig. R&R band. Backups helpful, must be hot.
David 213 464-3229f

☐ **Wanted: Literate Keyboardist** for collab. with guitarist for jazz band.
Paul 213 472-4802f

☐ **Multi Keyboardist** Wanted by orig. prog. rock group. Must be creative and have afternoons free. Gigs now.
Tom 213 399-4769f

VOCALISTS 12

☐ **Wanted:** Guitar, Bass & drums, Male or female, for newly forming group with management, producer & label interest—sound similar to Springsteen, Phil Spector. Pro. players with good image only.
Ray 213 766-2623b

☐ **Forming New Band-** need Keyboardist & lead singer/guitarist. Call anytime.
213 877-6750b

☐ **Blues Singer & Guitarist**—pro. recent 45 release, needs manager & bookings.
Curtis 213 979-7938b
Mel 213 758-6714b

☐ **Female Musicians & models** wanted to star in an electronic pop extravaganza. Prod. includes video taping and recording in studios. We are looking for artist who have the panache, beauty & daring to make it big.
Brad 213 472-7023b

☐ **Female Vocalist & male drummer** seek employment with good working or recording band.
213 996-0947b

☐ **Want girl who sings** and plays great guitar to develop into night club act.
213 769-6681b

☐ **15 year old bassist** wishes to form or join band approx. same age. Have orig. material. No transp.
Mark 805 495-8705b

☐ **Modern Estbl. New Wave** band with single seek intelligent management & backing. Band is pro. with exc. vocals, melodies, good looks & star quality.
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- Lead Male Vocalist** with own P.A. & percussion. Plays some guitar, seeks band. Dave 213 933-8900b
- Male Vocalist Seeks Band** into Top 40 & disco. Sam 213 678-4143b
- Female Singer Wanted For Pop Group** 'Arcadia'—exp., stage presence, sing in Spanish. Send tape and info to Echo Park Records, 7985 Santa Monica Blvd., #109-68, L.A. 90046 or call 213 413-2188b
- Soul Singer** is seeking others for group, producer, agent or night club. Little exp. but can sing well. Mary 213 747-8725b
- Talented Female Vocalist** needed for poss. album work, certain demo work. Bookie Taliaferro 213 464-0229b
- Male Vocalist seeks working band**—can improv. counter-point and harmony, three octaves, pop & orig. pref. Am songwriter. Scott Kohler eve 714 542-8668b
- Vocalist Who Plays Wind Instruments** wanted by orig. prog. rock group. Must be creative and have advanced free. Gigs now. Tom 213 399-4769f
- Star Potential Fem. Voc.** seeks working band, pref. with label interest or contracts or my own label deal. Infi. Sick, Nero, Seawind. Need orig. matl. Likely free studio time. Andi Gabriel 213 659-8902f
- Dynamic Fem. Voc.** seeks demo or studio work, lead or backup. Pros only. Exp. all styles. Andi Gabriel 213 659-8902f
- Truly Unique, High-Powered** pro vocalist/songwriter/guitarist, over 25, has "the attitude," lots of exp., over 100 orig. tunes, seeks others to form orig. R&R band. Ranier 213 379-1927f
- Emotional, Energetic, Acrobatic** vocalist looking for new wave or rockband to sing with. Jim 805 252-3002f
- Fem. Voc. Seeking Band.** Sherel 213 658-8562f

- Wanted: Lead Vocalist** for R&R band with orig. material. Strong stage pres. nec. Helene or Dave 213 820-8818f
- Wanted: Vocalists**—3 exp. ladies with plenty of soul to sing backup for orig. rock/blues band. Gospel exp. very helpful. After 4:30. 213 338-4232 or 918-1692f
- Fem. Voc. With PA and trans.** wanted for working Top 40 group. Warm personality necessary. 213 839-6764f
- Singers Wanted: Pop,** musical comedy and opera for clubs, cabaret and recording. Call for auditions, 10a.m.-8 p.m. David 213 255-5232 or 463-8191
- Male Voc/Guitarist** wanted for establ. country/rock band. Caruso 213 340-5539f
- Male Voc., Super Front Man** seeks tight working band, Top 40, disco or orig. After 6. Adrian 213 368-0481f
- Fem. Voc. Who Can Sing,** all styles, and dance, wanted for top 40, orig. band. Ron 213 559-9784f
- Male Voc. Seeks C&W Band.** Erdrie 2 463-4289f
- White Male Lead Voc.** seeks punch rock, new wave band, plays elec. harp. Brian Mars 213 767-3054f
- Fem. Voc./Entertainer** looking for working sits. Have played NY, Vegas, 80 winter Olympics. Paty 213 392-7034f
- Exp. Duo** from Seattle re-forming group here. Need bass, keyboard, drums to play Top 40, MOR, vocal abil. preferred, pro attitude a must. Tom or Carla 213 997-7538f
- Fem. Voc./Songwriter, Very Attractive,** seeks orig. band, infl. Melissa Manchester, Diana Ross, Streisand, Anne Murray, Barry Manilow. Larry 213 347-6276f

- Vocalist Needed For Hard Rock band.** Infi. Led Zeppelin, Stones. Must have strong voice and head together. 213 998-2556f
- Male Vocalist/Lyricist** looking for musically inclined person or band to write with. New wave or rock. Jim 805 252-3002f
- Male Voc. Seeking Working new wave or R&R band.** Has PA equip. Brian 213 767-3054f
- Vocalist/Reed Player** seeking studio and club work, also looking for musicians for jazz or fusion group. 213 794-7268f
- Body Builder/Vocalist** wanted for establ. gay rock group. Physical and musical exp. required. Vic Davis 213 650-5879f
- Wanted: Black Male And Female voc.,** R&B, pop, versatile range, good stage appearance, must be dedicated. Stan 213 537-3196 or 774-2420 serv.
- Young Black Male Voc.** seeks pianist for club work. Ballads, easy listening. Donald Wilson. 213 413-0666f
- Exciting Fem. Vocal Group SOS** (Sisters of Soul) with orig. matl. disco rock band to collaborate. Will furnish working facility. Must have own equip and trans. Esata 213 777-3526f
- Wanted: Hot Lead Voc. or keyboardist/voc.** to join establ. R&R, casual band. In SF Valley. Infi. Boston, Journey, UFO etc. Kevin 213 345-1295f
- Two Female Singers** looking for rock oriented band. Debbie or Teresa 213 691-6323 or 694-2624f

DRUMMERS 13

- Drummer needed** for new wave band in beach area. Jamie 213 823-7438b
- Pro. Drummer Avail.-** exp. with name artist, extremely high energy. Also play piano, write music & lyrics. Herb Freed work 213 464-0330b home 213 659-1892b
- Needed: Male, Caucasian pop/rock drummer.** Estbl. working band. Lead & harmony vocals. Ken 213 469-0695b or iv msg 213 467-2246b
- Drummer/Perussionist** with congas needed to complete 5-pc. pop/rock band with Latin jazz flavored originals for upcoming showcase. Joel 213 780-7314b
- Drummer Seeks Work With Casual band,** weekends. Larry Anderson 213 980-4843b

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 Congas, Bongos, Latin and Brazilian percussion. Have worked with Sergio Mendez, Gloria Gaynor, John Klemmer and others for 17 years. Touring and recording exp. Adaptable to all styles. Johnny Conga 213 785-4461b
 Phoenix Drummer Looking For hard rock or mainstream rock band. Will relocate to and audition in LA. Pat Dixon 602 971-0296b
 Drummer Seeking Pop/NW/Rock/Reggae type band. David 213 276-5460b
 Drummer/Voc. With 20 Yrs. Exp. seeks working Top 40 or lounge act. Powerful, tasty and versatile. No freebie showcase acts please. 213 339-6764f
 Drummer, Ex-Names, looking for pro rock band. Keith 213 650-4522b
 Wanted: Power Drummer for highly energized theatrical rock band, with female lead singer. Danna 213 851-8406b
 Drummer With Expertise, sound and equip. seeks working road band or group in San Diego area. Will travel or relocate after June 1. Clint 213 993-9553b
 Reggae Band Needs New Drummer. Orig. mat'l. Haskel 213 934-7970 after 5.

Drummer, Versatile, With Much Exp., looking for hotel or lounge work. Jack 213 663-7096b
 Drummer/Percussionist seeks working band, 14 years exp. Symphonic through Top40. Doubles on keyboards, synth., background vocals and mallets Exc. equip. and attitude. Pros only. Larry 213 352-6123b
 The Search Is On for an avante garde, short-haired, beardless, very talented drummer. Richard 213 538-2373b
 Drummer Avail. R&R. Steady rhythm, no hard rock. Ron 213 469-5757b
 Needed: Aggressive Drummer for creative rock band. Double bass drums preferred. Vocals necessary. Salary beginning with rehearsals. Record and tour. 213 704-5945b
 Drummer/Percussionist with congas wanted to add rhythmic zest to pop rock with latin jazz flavored orig., working toward upcoming feature showcase. Serious minded. George Michael 213 995-8991x273 days 213 276-4728 eves

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 Like Ellen McIlwaine? Call me to form group. Mornings. Andi Gabriel 213 659-8902b
 Lyricist Seeks Composer, any style. Must be futuristic. Call after 8:30. Marty Noel 213 395-3974b
 Singer/Songwriter/Rhythm guitarist over 25 with lots of studio and live ex., theatrical flair and over 100 unpubl. rock oriented orig. seeking personal mgmt. for career planning/collaboration. Ranier 213 379-1927b
 Top Record Producer seeking serious guitarist for working recording band. Pros only. Mallory Earl 213 843-6802 or 507-0004b
 Black Guitarist/Vocalist exp. in keyboards, seeks working sit. Fred Williams 213 467-4360b
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 Ex-drummer From Beatlemania seeks musicians to form orig. band. Need bass, lead guitar, rhythm guitar with keyboard capabilities. Vocals a must. Good time new/old wave R&R. For record deal. Pros only 213 348-5518b

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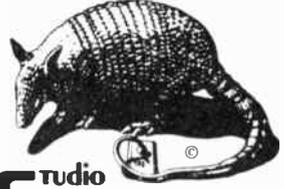
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Drummer And Bassist wanted for new wave group.

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Bassist And Keyboard Player looking for progressive rock band, estab. or new, doing top 40 or orig. No new wave. Exp., good equip., good appearance, must have own trans. Serious only.

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Singer/Songwriter, 38, free to travel, bass and rhythm, into old time contemp. and orig. C&W, seeks to join or form working recording oriented group. L.C.

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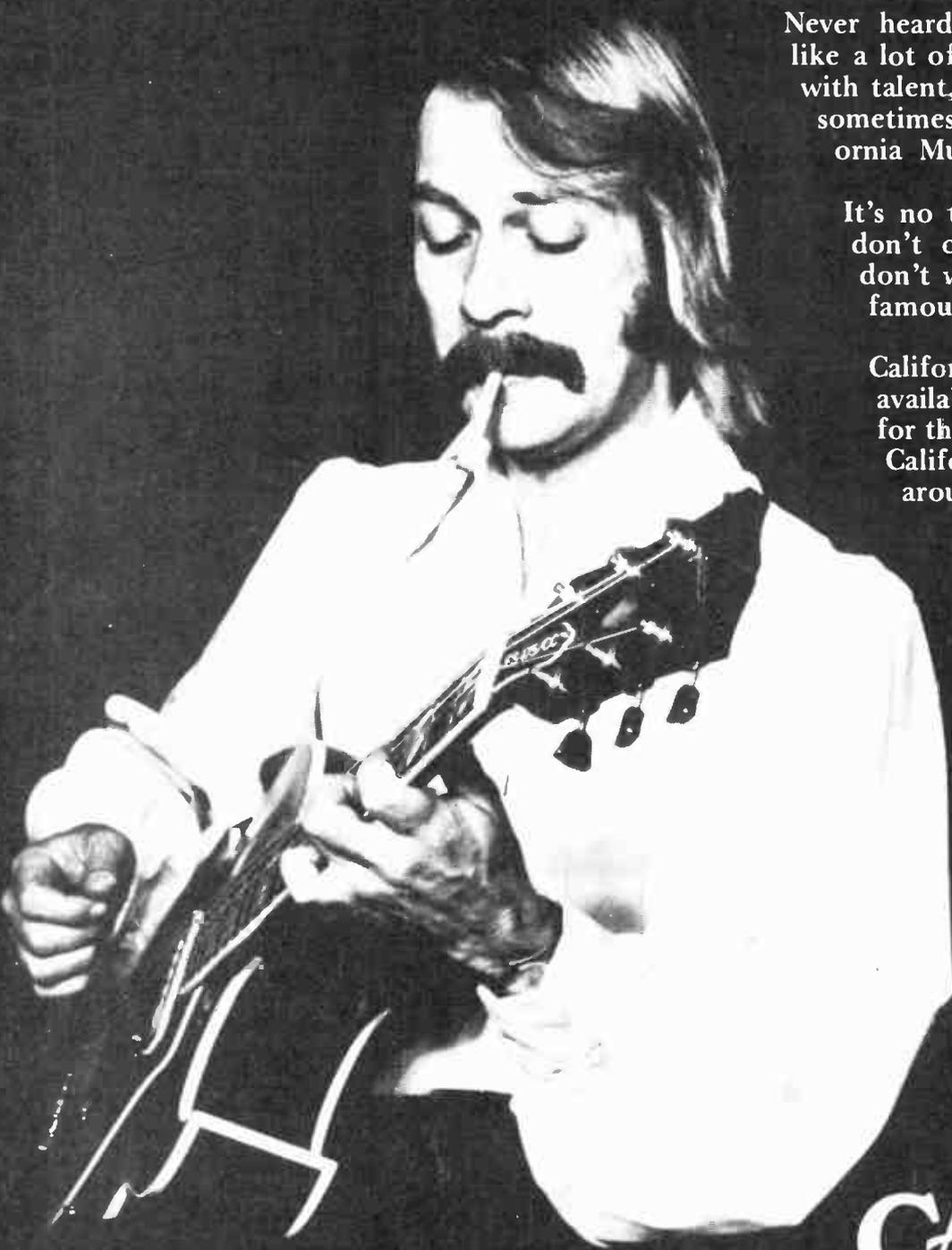
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